

Bind in C.

# MUSIC SUPERVISORS JOURNAL



MABELLE GLENN  
*President, National Conference*

OCTOBER, 1929

THE OFFICIAL ORGAN OF THE  
MUSIC SUPERVISORS NATIONAL CONFERENCE  
AND OF THE  
SIX SECTIONAL CONFERENCES

MUSIC FOR EVERY CHILD—EVERY CHILD FOR MUSIC

# Two New Books in THE MUSIC HOUR

McConathy—Miessner—Birge—Bray

## KINDERGARTEN AND FIRST GRADE

Kindergarten and first grade teachers who have long sought appropriate material for these two grades will find that THE MUSIC HOUR IN THE KINDERGARTEN AND FIRST GRADE admirably fills their needs. Four hundred and sixty-nine delightful songs and instrumental selections, for every type of music activity in the first two years, provide a wealth of beautiful material in a unified program for kindergarten and first grade.

## THIRD BOOK (For Fourth Grade)

Dedicated to Theodore Thomas, this book appropriately contains many charming songs by Beethoven, Bach, Handel, Haydn, Mozart, Lully, Schubert, Rossini, Mendelssohn, and Grieg. Folk music of twenty-one nationalities is represented, including many songs never previously published in American textbooks. Songs by the contemporary composers are particularly appealing.

The distinctive features of the early books which have found such favor with teachers and pupils are continued and expanded: illustrations in three colors and reproductions of art masterpieces; music appreciation; and correlations with the social, rhythmic, and instrumental programs of the school.

*Write for descriptive circulars.*



**SILVER, BURDETT AND COMPANY**

NEW YORK

NEWARK

BOSTON

CHICAGO

SAN FRANCISCO

# MUSIC SUPERVISORS JOURNAL

*Music for Every Child • Every Child for Music*

## CONTENTS

October 1929

	PAGE
EDITORIAL COMMENT.....	Paul J. Weaver 3
The Lausanne Conference.....	7
GOOD AND BAD IN MUSIC.....	Percy A. Scholes 13
ON MUSIC AS MEDICINE.....	Dr. C. W. Saleeby 27
VISITING MUSIC CLASSES IN THE ELEMENTARY SCHOOLS OF ENGLAND AND GERMANY.....	Mabelle Glenn 33
MUSIC APPRECIATION DEPARTMENT.....	Alice Keith 39
Our Children's Concert Activities.....	Mabelle Glenn 39
VOCAL MUSIC DEPARTMENT.....	Ernest G. Hesser 45
Second National High School Chorus.....	45
INSTRUMENTAL MUSIC DEPARTMENT.....	J. E. Maddy 51
National High School Orchestra.....	51
CALIFORNIA CONFERENCE.....	L. Woodsen Curtis 59
EASTERN CONFERENCE.....	Pauline A. Meyer 63
TESTS AND MEASUREMENTS DEPARTMENT.....	P. W. Dykema 67
Critique of Measures of Musical Talent.....	C. O. Williams 67
BOOK AND MUSIC REVIEWS.....	Will Earhart 83
ADVERTISERS INDEX.....	96

OFFICIAL ORGAN OF THE MUSIC SUPERVISORS NATIONAL CONFERENCE  
AND OF THE SIX SECTIONAL CONFERENCES

*Published Five Times a Year*

PAUL J. WEAVER, *Editor and Publisher*  
320 Wait Ave. • Cornell University • Ithaca, N. Y.

*Subscription price \$1.00 a year*

*Subscription Included in Active or Contributing Conference Membership*

*Sent free of charge to prospective members*

Publication dates: October 15, December 1, February 1, March 15, May 1

571600



# NEW

## High-School Book Extraordinary

278 selections: folk, art, patriotic, and student songs;  
 oratorio and opera excerpts; hymns, anthems, spirituals.  
 Skillful vocal arrangements with piano accompaniments.  
 Indispensable for assembly, classroom, or concert.

### GINN AND COMPANY

Boston New York Chicago Atlanta Dallas Columbus San Francisco

Mention the JOURNAL when you write our Advertisers



# MUSIC SUPERVISORS JOURNAL

Vol. XVI

ITHACA, N. Y., OCTOBER, 1929

No. 1

Official Organ of the MUSIC SUPERVISORS NATIONAL CONFERENCE and of the SIX SECTIONAL CONFERENCES

PAUL J. WEAVER, Ithaca, N. Y., *Editor*

## OFFICERS

MABELLE GLENN, Kansas City, Mo.....	President	SADIE RAFFERTY, Evanston, Ill.....	Secretary
GEORGE H. GARTLAN, Brooklyn, N. Y.....	1st Vice-Pres.	FRANK E. PERCIVAL, Stevens Point, Wis.....	Treasurer
PAUL J. WEAVER, Ithaca, N. Y.....	2nd Vice-Pres.	HOWARD CLARKE DAVIS, Fredonia, N. Y.....	Auditor

## BOARD OF DIRECTORS

LETHA L. McCLURE, Seattle, Wash.....	National Conference.....	ERNEST G. HESSER, Indianapolis, Ind.
MARY McCAULEY, Sausalita, Cal.....	California Conference.....	ERNEST L. OWENS, Mill Valley, Cal.
ELBRIDGE S. PITCHER, Auburn, Me.....	Eastern Conference.....	JAMES D. PRICE, Hartford, Conn.
J. E. MADDY, Ann Arbor, Mich.....	North Central Conference.....	ALICE E. INSKIP, Cedar Rapids, Iowa.
GRACE E. P. HOLMAN, Spokane, Wash.....	Northwest Conference.....	ANNE LANDSBURY BECK, Eugene, Ore.
EDWIN N. C. BARNES, Washington, D. C.....	Southern Conference.....	GRACE VAN DYKE MORE, Greensboro, N. C.
GEORGE OSCAR BOWEN, Tulsa, Okla.....	Southwestern Conference.....	J. LUELLA BURKHARD, Pueblo, Colo.

## Editorial Comment

PAUL J. WEAVER, Ithaca, N. Y., *Editor*

## CHICAGO

MARCH 24-28

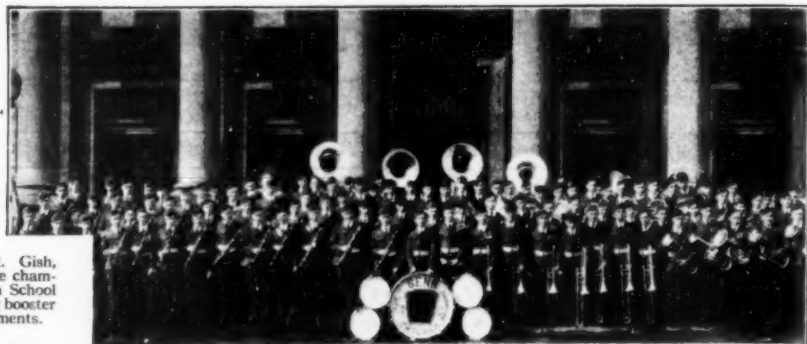
As you begin your plans for the new year, don't forget to mark out in red ink the week of March 24th—for that is the definite date of the biennial meeting of the National Conference. We are to meet again in Chicago, with headquarters at the Stevens Hotel; and that means comfortable housing, and meeting places almost entirely under one roof, for the five thousand and more who will be in attendance. Since our 1928 meeting the Stevens has added a large theatre to its equipment; and President Glenn plans that all the general sessions be held both in the ballroom and in the theatre, each speaker appearing in both rooms, each member of the conference able to get a comfortable seat where he may hear the entire program. There is no hotel in the world which can so adequately care for our needs; and those needs are many, during a busy Conference week!

Many details of the program will be announced in our next issue. Several speakers

of national fame have been secured; an unusually fine music program is under way; careful arrangements are being made for easily accessible demonstration work of all types in the schools; new, live subjects will be treated by experts. The editor knows enough of Miss Glenn's plans to confidently predict the best meeting ever!

### HIGH SCHOOL CHORUS AND ORCHESTRA

Two of the principal events of the week will be the programs of the National High School Chorus and Orchestra. Some of the details of the plans for these organizations you will find on pages 45 and 51 of this JOURNAL; further information will be sent to you almost immediately on circulars. Mr. Maddy plans two sections of the orchestra this year, the first playing in Atlantic City for the Department of Superintendence, the second playing at our Chicago meeting. Dr. Dann is enlarging the chorus to be used this year, and announces a most welcome innovation



Captain A. R. Gish, conductor of the champion Senn High School Band is a strong booster for Conn instruments.



Senn High School Band of Chicago, winner of the Class A National Championship for 1929. This splendid band has repeatedly won high honors in state and national contests and their director says Conn instruments have been an important contributing factor.

## Winning School Bands Have Learned These Facts

**T**HE school bands which win honors at the state and national contests have learned the value of good instruments. It takes quality instruments to insure a quality performance. Sousa says "Complete equipment of Conn instruments enhances the musical value of any band at least 50%."

With students and beginners it is particularly important that the best instruments be used. Inferior instruments make progress slow and practice drudgery. Conn instruments with their easy playing qualities and many exclusive patented features bring an enthusiasm to band activities that means the difference between brilliant and mediocre playing.

Music supervisors and teachers will serve the best interests of all by urging the use of high grade instruments. When Conns are chosen you may be sure of the highest possible quality. For Conn's

half century of supremacy in the band instrument field is jealously guarded at every step of manufacture. Conn never compromises. There is only one Conn quality—the best.

Conn offers you a helpful service, too, that you should know about. Classroom charts that aid you in school room work . . . A band organizing service that makes it easy to start, equip and finance new bands . . . Advice on any band problem that may arise. Write us for further information or merely mail the coupon.

**CONN**  
WORLD'S LARGEST  
MANUFACTURERS of  
BAND INSTRUMENTS

C. G. Conn, Ltd., 000 Conn Bldg.,  
Elkhart, Ind.

Gentlemen: Without obligation please let me have full information on the subjects checked below

☐

band  
organizing  
service

☐

classroom  
charts and  
texts

☐

Literature and details  
of Free Trial offer on

(instrument)

Name \_\_\_\_\_ Address \_\_\_\_\_

Position \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_

Mention the JOURNAL when you write our Advertisers

—a group of songs to be sung by the audience of supervisors, from memory and without rehearsal. Those of us who remember the Conference choruses of the old days, and especially Dr. Dann's chorus at the St. Louis meeting, will welcome another chance to sing under his inspired baton.

**PLEASE READ THIS!** Your dues for the current school year should be sent to the treasurer of your sectional conference or to your State Chairman, and if you will send them now you will save yourself and your state committee much trouble. The names of the State Chairmen will be announced in our next issue; the treasurers are as follows: California Conference, Grace Gantt, 2707 Prince St., Berkeley, Cal.; Eastern Conference, Clarence Wells, High School, Orange, New Jersey; North Central Conference, Frank E. Percival, State Teachers College, Stevens Point, Wisconsin; Northwest Conference, Esther Jones, N. 110 Adams Street, Moscow, Idaho; Southern Conference, Raymond F. Anderson, 108 9th Avenue S., Birmingham, Alabama; Southwestern Conference, Catherine E. Strouse, State Teachers College, Emporia, Kansas.

In sending in your dues, please write your name and address very clearly; many memberships go astray because we can't decipher your signatures! The fee for active membership is \$3.00; this entitles you to the JOURNAL, the Book of Proceedings and all the privileges of the Chicago meeting. The fee for contributing membership is a minimum of \$5.00; this gives you the privileges of active membership, plus the satisfaction of knowing that you are doing an extra bit for the Conference and for the cause of music education. We're hoping for five hundred contributing memberships this year; will you do your bit to help?

**SCHOOL CONCERTS** The National Conference Committee on School Concerts announces a new and splendid project of concerts for the schools,

sponsored by the Conference itself. You will find the plan described on page 39 of this JOURNAL, and the officers of the Conference hope you will avail yourself of the remarkable opportunities which are now open to you and your pupils.

We wish to extend our congratulations to this committee for its fine work, and especially for bringing to the schools of America such a distinguished artist and music educator as Steuart Wilson. Those of us who met him in Lausanne know him for his scholarly musicianship, his great interpretative powers, his keen wit and humor, his real spark of humanism. Welcome, Mr. Wilson, to America!

**1929 BOOK OF PROCEEDINGS** Those of you who were active members of the Conference last year will very soon receive the 1929 Book of Proceedings, which has just come from the press. When the editor saw the first copy he realized why the candle burned late so many nights last spring! There are over seven hundred pages, reporting all of the meetings of the affiliated sectional conferences, the National Research Council and the Music Discussion Group at the meeting of the Department of Superintendence—a veritable mine of information on all phases of school music education. If you were not an active member of the Conference last year, you may order a copy of the Book from us; the price is \$2.50 plus postage. Californians should note that their affiliation with the National begins this current season; they will not automatically receive this issue of the Book unless they also joined the National last year.

**STATE CERTIFICATION** A Research Council Bulletin on State Certification of Teachers and Supervisors of Music was announced last spring, and has been published during the summer as Bulletin No. 11. Our practice is to print this type of bulletin in the JOURNAL; but in this case the material is



Curtis

Class

# Curtis Class Piano Course

by

**Helen Curtis**

Director of Department of Class Piano Methods, Bush Conservatory, Chicago, Illinois.  
Formerly Supervisor of Piano, Public Schools, Kansas City, Missouri.

*The Superiority*

of the

**Curtis Class Piano Course**

is attested by the

**Great Increase in It's Adoption**

by leading

**Public School Systems, Parochial Schools,  
Conservatories and Private Studios**

The Curtis Class Piano Course brings Results

**Fundamental Piano Series—Book I**

**Fundamental Piano Series—Book II**

**Fundamental Piano Series—Book III**

*Musically, Pedagogically, Pianistically approved by the  
best Musical and School Authorities in the country.*

Write for complete information.

**Harris F. Roosa, Publisher**

817 North Dearborn Street, Chicago, Illinois

Mention the JOURNAL when you write our Advertisers

mainly tabular and the plates are not suitable for magazine use. The first part of the report gives the detailed requirements for certification in the forty-eight states; this is followed by suggestions addressed to certification authorities, formulated by the Council after a study of existing practices. The bulletin appears in the 1929 Book of Proceedings, or may be ordered from the editor at 15c the copy.

#### EXHIBITORS OFFICERS

At its meeting at the Milwaukee session of the North Central Conference last spring, the Music Exhibitors Association elected the following officers for the coming year: President, J. Tatian Roach; Vice-President, W. Otto Miessner; Secretary-Treasurer, Robert Stanton; Members of the Executive Board, Franklin Dunham, David C. King, H. N. White, Earl L. Hadley. The Conference is greatly indebted to the exhibitors Association for one of the most valuable educational assets of our meetings, the displays of music and instruments; and we welcome the cooperation of this new official group of old friends.

#### THE LAUSANNE CONFERENCE

One hundred fifty one Americans wished, early last August, that all the rest of the American supervisors might be enjoying with them the Lausanne meeting of the Anglo-American Music Conference. The whole scheme had been hazy in our minds; the difficulties in planning an international meeting had been enormous; none of us knew whether anyone else would actually be there or not! And when the four hundred twentieth attendant registered, Percy Scholes and Arthur Searle had to pinch each other to make sure that it was really true! Now the meeting is history, and we may calmly look back at that joyous week and take stock of what happened.

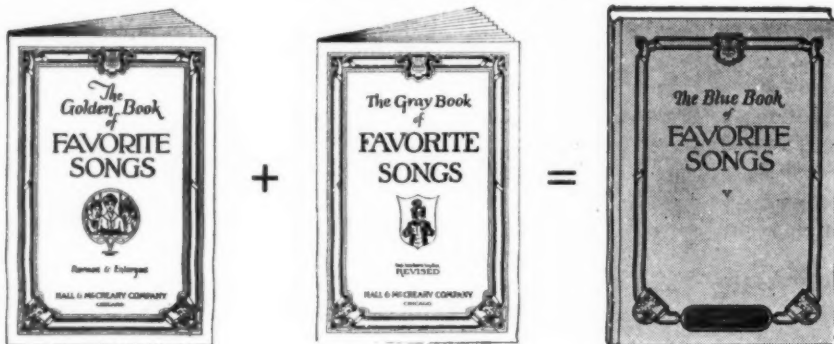
It was tremendously worth while! For the first time in history, music educators traveled from the four corners of the earth to compare notes, to give and take suggestions, to get help and inspiration from each other. The spirit of the whole meeting was one of the most frank and open cordiality. If we misunderstood each other, we laughed at our misunderstanding! Many Americans came away not grasping the British scheme



THE STEERING COMMITTEE AT LAUSANNE

First row: Mrs. Ruth Haller Ottaway, Paul J. Weaver, Wm. Arms Fisher, Ernest Fowles, Mabelle Glenn, Percy A. Scholes, Mrs. Henry Dyer, Mrs. Wm. Arms Fisher, George H. Gartlan, Miss Nancy Guilford.

Second row: Will Earhart, A. Forbes Milne, Wm. C. Mayfarth, Clement Spurling, Arthur Searle, Prof. F. H. Shera, W. H. Ker-ridge, Steuart Wilson, Chas. G. Hicks, C. Stanley Wise, Dr. E. C. Bairstow, Hubert Foss.



ONE + ONE = THREE

or at least so says Will Earhart when he writes of

## "The Blue Book"

"The Golden Book of Favorite Songs and the Gray Book of Favorite Songs, combined and serviceably bound in cloth, and further enriched by a supplement containing fourteen negro spirituals that were not included in either of the separate books, constitute this excellent community song collection. Since the two books separately are so widely known it is not necessary to review here the contents of the combination. The new book, however, makes so favorable an impression upon me that I am inclined to revise my mathematics and say that the sum of 1 and 1 is in this case at least 3."

The Blue Book of Favorite Songs contains all of the songs in both the "Golden Book" and the "Gray Book" and in addition a supplement of popular spirituals. Including this supplement, the "Blue Book" contains 326 different selections, every one of which has been carefully edited and arranged to make it suitable for general assembly and chorus use. The list of material includes something for every grade and every occasion, and covers all types of songs, from lullabies to selections from oratorios. Many of the most desirable numbers are not to be found in any other assembly song book.

Because durability was one of the reasons for the demand for this new song book, it has been printed on a heavier paper than is practicable in the low-priced separate editions. The margins are wider, and the binding is regular thread sewed. The covers are made of standard textbook cloth, appropriately lettered in gold.

### PRICES

Single copies 75 cents, postpaid. Two or more copies 60 cents a copy, postpaid. Quantities for class or assembly use 45 cents a copy, transportation extra. Shipping weight 18 ounces a book.

**HALL & McCREARY COMPANY**

436 S. Wabash Avenue. Chicago



of things, and many British not grasping the American; but each gave to the other and each learned from the other—and no-one thought he could learn everything in one week—there must be an excuse for another meeting!

That another such meeting would be inevitable was apparent from the outset. It is already under way, for the summer of 1931, and will probably again be held in Switzerland—definite announcements later, of course; in the meantime, you may as well begin to save up your pennies for a year from next summer.

One of the most tangible proofs of the permanence of the international conference idea was the presence at Lausanne of six official representatives from German music organizations, who came with overtures looking toward the inclusion of other nationalities. Such a scheme is definitely contemplated in our plans, and at the 1931 meeting we expect to have the beginnings of what may well become a broadly international organization.

To Percy Scholes goes most of the credit for the whole thing. It was he who suggested the meeting, and it was he who overcame the initial obstacles. He and his

charming wife bore most of the drudgery of preparation for and care of the meeting; but when the last train took the last members away at the end of the week, when most hosts would have been headed for a sanitarium, Mr. and Mrs. Scholes were on the platform waving a cheery "au revoir in 1931!" It augurs well for the future of the organization that Mr. Scholes has been willing to continue in his general secretaryship.

The conference was most fortunate in having Sir Henry Hadow as chief presiding officer. Before Lausanne we had known him only as an eminent scholar with an incredibly long list of mystic initials appended to his name; at Lausanne we became acquainted with him as one whose sparkling wit and keen humor and sympathetic tact permeated the whole group with a warm feeling of understanding and good fellowship; after Lausanne, we shall always think of him as "the inimitable Sir Henry."

Space limitations prevent our discussing many of the other interesting people whom we came to know during the week, but we must at least mention the conducting of Dr. Bairstow and Dr. Whittaker, the singing of Steuart Wilson, the address of Edwin Evans, the demonstration of M. Dalcroze.



PART OF THE LAUSANNE CONFERENCE ON THE STEPS OF THE UNIVERSITY OF LAUSANNE

First row: Percy Scholes, Mabelle Glenn, Sir Henry Hadow, Paul J. Weaver, Alex Sainsbury, Harvey Grace, Clement Spurling, Nancy Guilford, Charles G. Hicks.  
 Second row: Mrs. Ruth Haller Ottaway, Mrs. Wm. Arne Fisher, Wm. Arne Fisher, Ernest Fowles, Leo Rich Lewis, Will Earhart, G. E. Linfoot, Hubert Foss, A. Forbes Milne, W. G. Whittaker, Helen McBride, James Frances Cook, Inez Field Damon, etc., Wm. C. Mayfarth above Mrs. Fisher; Wm. C. Carl above Mr. Fisher, Dr. Reichenbach above Mr. Linfoot, dozens of others whom you may recognise!



# *A New Book for Use With the Hollis Dann Music Course*

## **A NEW MANUAL FOR TEACHERS**

by HOLLIS DANN, MUS. D., *Department of Music Education*  
*New York University, New York.*

240 PAGES \$1.00

**T**his new book includes the most valuable features of the previous *Manual* with the addition of much new and important material.

1. More space is given to the care of children's voices, and special attention is given to the technique of teaching songs at different stages of progress.
2. The work for each year is now arranged by subjects.
3. A larger number of detailed working plans have been provided for the first two years.
4. Greater emphasis is placed on music appreciation as developed by song-singing.
5. New exercise material is given with the musical problems and for use with the author's *Music Writing Books*.

**THIS NEW MANUAL SHOULD BE IN THE HANDS OF EVERY  
TEACHER USING THE HOLLIS DANN MUSIC COURSE**

---

**AMERICAN BOOK COMPANY**  
NEW YORK CINCINNATI CHICAGO BOSTON ATLANTA

In the absence of Dr. Damrosch, Miss Glenn presided at part of the business meetings, and the duties of presiding at general sessions when the speakers were British were divided between Miss Glenn, George H. Gartlan, Dr. Wm. C. Carl, Dr. Will Earhart and Paul J. Weaver.

The British chairmen of sectional meetings were as scheduled in the announcements made last spring; some last-minute adjustments were necessary among the American chairmen, however, the list finally including Miss Glenn, Dr. Earhart, Dean Wm. C. Mayfarth, Ernest G. Hesser, Prof. Leo Rich Lewis, George H. Gartlan, Arthur H. J. Searle and Helen McBride.

All of this sounds terribly business-like; as a matter of fact, we did have a busy week of it, with long hours of work each day. But to be in Switzerland without some real vacationing would have been inhuman, and we managed to find some time for pleasure each day. On Sunday afternoon we were all the guests of Sir Henry Lunn, who, with Lady Lunn, attended the first part of the meeting; on a specially chartered steamboat we made the trip around wonderful Lake Geneva, with Percy Scholes as general information bureau. On Tuesday the entire official group was entertained at a beautiful luncheon by the Syndic of Lausanne, M. Rosset—one of the many courtesies shown the conference by this charming gentleman and his city. On the final day over a hundred and fifty of us took the excursion to the Grand St. Bernard Pass. Each day we had some freedom in the afternoon, and it was not uncommon to see groups of members at the lake shore, or exploring the quaint side streets and shops, or even going to the public market for a bun and a fat piece of native cheese.

We were there from all over the world. Every corner of the United States was represented. The bulk of the British members came, of course, from England and Scotland, but there were members present from eight other parts of the Empire—Wales, Irish

Free State, Ulster, Canada, Australia, New Zealand, South Africa and Ceylon. At the final banquet a special table seated members from all these countries and from Germany and Switzerland—a tangible proof of our geographical make-up. And we all sang our national anthem together, to the one tune—My Country 'tis of thee, God save our gracious King, O monts independants—differing in words but in music all united.

It is impossible, for financial reasons, to publish the proceedings of the whole meeting. However, many of the principal papers are to be published in the JOURNAL during the course of the current year, starting out in this issue with those by Mr. Scholes and Dr. Saleeby. After each paper there was general discussion, which often proved to be most interesting and stimulating. In fact, the informal parts of the week seemed to be the most enjoyable parts of all, and the general feeling was that the sectional groups, with their intimate discussions on practical problems, were particularly valuable.

Early in the week the conference elected six members-at-large as an addition to the general committee which handled the immediate plans and which considered the future destinies of the association. Those elected were Mrs. James Dyer of Australia, Miss Nancy Guilford and Mr. W. H. Kerridge of London, Mrs. Wm. Arms Fisher of Boston, Prof. A. E. Heacox of Oberlin and Mr. Arthur Shepherd of Cleveland.

The work of planning the next meeting was put in the hands of English and American Executive Committees, which were chosen as follows: for Great Britain, Percy A. Scholes (Chairman), Harvey Grace, A. Forbes Milne and W. H. Kerridge (Secretary); for America, Paul J. Weaver (Chairman and Secretary), Mabelle Glenn (President, M.S.N.C.), Mrs. Ruth Haller Ottaway (President N.F.M.C.) and Wm. Arms Fisher (President, M.T.N.A.). Each committee has power to add to its number as the plans for the 1931 meeting progress.

Adopted for Use in the Chicago Public Schools

# PLAYING THE PIANO

A Course of Rote Training For Beginners  
Class or Private Instruction

B Y

**GUY MAIER and HELENE CORZILIUS**

Everything is done in this method to help the teacher impart its contents in the best possible way. Prefacing each of the seven parts in the Teacher's Manual (Complete edition) is an illuminating chapter of explanatory and descriptive matter which perfectly expounds the examples and exercises which follow. Another excellent feature is the regularity of the gradation—progress comes almost automatically.

## PARTICULAR VIRTUES of PLAYING THE PIANO

Insist upon musicianship rather than mechanics.

Is logically developed according to pedagogical principles.

Makes piano practice interesting rather than the usual bore.

Develops any creative talent the child may possess.

Can be co-ordinated with existing methods.

Invites the co-operation of parents as well as teachers.

Places emphasis upon the proper acquiring of muscular habits before introducing the idea of reading from notes.

Has been collaborated in by a Master in the art of piano playing.

Has been thoroughly tested in both individual and class use.

It is beautifully printed and most attractively bound.

Teacher's Manual (complete) \$3.00

Students' Book (without explanatory text) 75 cents

A Companion Book to the above

## ADVENTURES IN PIANOLAND

Twelve Lessons for Teachers of Piano Classes by Sarah M. Clifford  
Price \$1.00

These lessons are for the use of piano teachers in connection with Guy Maier's and Helene Corzilius' "Playing the Piano" and are suggestions as to the presentation of that material and the general procedure of piano classes. These suggestions may be adapted to private teaching, if desired, but more and more are the advantages of class instruction being emphasized.

*Published by*

**J. FISCHER & BRO. - 119 West 40th Street - New York**

## GOOD AND BAD IN MUSIC

An Attempt to Solve One of the Educationist's Biggest Problems

PERCY A. SCHOLÉS

Editor's note: This paper was presented at the Lausanne Conference. Mr. Scholes needs no introduction to JOURNAL readers, who remember most happily his visit to the Chicago Conference. At Lausanne Mr. Scholes was not simply the scholarly music educationist, but the host, the general secretary, the errand boy, the everything-at-once! Those of us who saw him in action there will always feel our hearts expand when we think of him.—P. J. W.

**W**HAT IS "Good Music? Nobody can say. Yet everybody must admit that good and bad do exist, for it would be very odd if of all the things of life music were the only one without quality. Moreover we all know compositions we are *sure* are good, compositions we are *sure* are bad and compositions about the value of which we are not sure at all, feeling that we need further intimacy before we can know our minds.

So far then there is no quarrel amongst this company. We are all agreed that "bad" and "good" are terms that can be applied to music as they can be applied to pictures or literature or houses or food.

But to define "bad" and "good" in clear, unmistakable terms baffles us. If anyone asks us whether a particular composition is "bad" or "good" we can give a pretty decided opinion, but if he asks us our reason we shall have to think a bit; and if he asks us for a criterion he can apply to the world's music in general we begin to hum and haw and in the end probably tell him there's no rule. Then, if he is a very patient man and we have an hour or two before us, we can go on to discuss particular compositions and find out their characteristics. But it will be noticeable that in general we make up our minds first as to whether a composition is bad or good and then justify it by analysis after, which practice may to our questioner look like putting the cart before the horse but yet can be justified on sound psychological grounds.

Suppose we put before that man two figures, one of Bach and one of P. A. Scholes (who in his student period used for a time to write one a day and could perhaps find a relic or two of that period somewhere in his lumber room.)

At a first playing through of the two fugues we decide that one is good and the other pretty bad—I won't say which!

Perhaps the subject of the one is stronger. But as soon as we use that word the enquirer, if he's as maliciously determined as I've imagined him, begins to ask what we mean by "stronger". And then we point to the respective curves of the two subjects and show how one of them flabbily hangs about certain notes whilst the other goes straight to a mark—probably reaching its highest or climactic note only once and then descending from it and hence not cheapening its effect. And we analyse the respective rhythms of the two subjects and find that in the space of its bar or two one has by subtle refinements acquired about twice as much rhythmic interest as the other.

And then, playing a passage or two here and there, we show that the part-writing of the one is freer, less constrained, than the part-writing of the other. The three or four or five parts seem just to go their own way yet fit together perfectly all the time; whereas in the other case though the parts fit together they have plainly had to be cajoled into doing so.

Then the key contrasts are better managed in the one than the other.

Then again, just as in the subject itself there was one high spot, so in the fugue as a whole (the good fugue) there is probably one high spot—a point of real climax somewhere near the end, after which the fugue declines in force, but not in workmanship, and sinks at last to a dignified end.

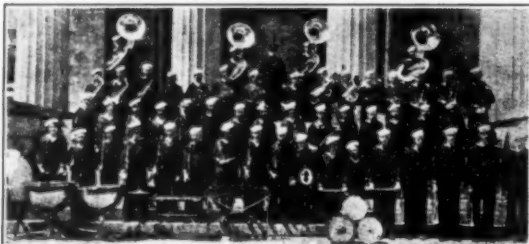
Endorsed by Music Supervisors and Teachers of Bands

# Foundation to Band Playing

A First Beginners' Combination Band and Orchestra Book

For Class or Individual Instruction—By FRED O. GRIFFIN

Hundreds of just such organizations all over the country as this one have been created by the use of— **Foundation to Band Playing**



Harvard, Iowa, School Band, State Winners 1925.

## Tuning

Diagram with full explanation showing correct note for each instrument to play while tuning.

Diagram charts for all Wood Wind Instruments showing the Fingering. Correct Playing Position with full explanation for each instrument.

**Lesson One.** A comprehensive outline of the rudiments of music. So clear a very young student will have no trouble to understand.

**First Line of Second Lesson**

1. **WHOLE NOTES AND RESTS**

Count 1-2-3-4 1-2-3-4

**Lesson Three.** Introducing Half Notes and Rests.

**Lesson Four.** Whole, Half, Dotted Half and Quarter Notes.

**Lesson Five.** Eighth Notes.

**Lesson Six.** Staccato Notes and Rhythm Studies.

**Lesson Seven.** Rhythm Studies.

**Lesson Eight.** Harmonized Exercises and Pieces.

**Lesson Fifteen.** A concert waltz, illustrates the note combinations to be found in such music. By comparing this line of music with the first line of lesson 2, printed above, it will be seen how gradually the course progresses from the first to the last lesson.

**First Line of Fifteenth Lesson**

27. **Last Page.** A programme Suggested for First Concert.

**Lesson Sixteen.** Seven Major Scales for Unison Practice

—Bb Cornets-Trumpets

—(Conductor)

—Db Piccolo

—Eb Clarinet

—Obse & C Saxophone

—Trumpet B. C.

—Violins

—Bassoon

—Bb Clarinets

—Alto Clarinet

—Bass Clarinet

—Soprano Saxophone

—Viola

—Cello

## INSTRUMENTATION

—Alto Saxophone

—Tenor Saxophone

—Baritone Saxophone

—Alto-Horns

—C Flute

—String Bass

—Horns in F

—Flute in C

—Piano Acc.

—Drums

—Baritone B. C.

—Eb Bass T. C.

—Trombone T. C.

—Trombone B. C.

—Bb Bass

—Drums

Mr. Gustave Saenger in The Metronome, in part, says: "The two essentials of the elementary and high school band are a good method of instruction. This is a large order. It has been most adequately filled, however, by the 'Foundation to Band Playing' by Fred O. Griffin."

**NOTE:** A complete set of these books will be sent on approval, to Supervisors or Instructors.

Write for a solo cornet or trumpet part. (Free)

**PRICE:**

Piano Part. \$1.00

Other Parts, each .75

**J. W. JENKINS SONS MUSIC CO.**

1015 WALNUT ST.

Publishers

KANSAS CITY, MO.

Mention the JOURNAL when you write our Advertisers



About the good fugue there is a perfect logical sense. Everything seems to follow what has gone before as one phrase of a well-thought-out argument follows another. And, indeed, skill in logic is half the art of composition. Beethoven sometimes throws logic to the winds. For a moment he is deliberately illogical. He is engaged in a steady argument and suddenly leaps out of it into an unrelated digression. But we feel purpose in this, and purposeful repudiation of logic is a sort of logic in itself.

So there is one of the characteristics of good music—unity, variety, progression from point to point, all those things which we can describe as music's logic. And if a composition has these qualities you generally, as I hinted, *feel* them first and *find* them after.

Now, much bad music is deficient in logic. It may not be definitely lacking in a sense of forward progression, in variety-yet-unity of material and so forth, but it doesn't make its points strongly. A lot of schoolroom music (I mean music written specially for the schoolroom) is like that—a very flabby sort of self-expression, and more "put together" than grown, mechanical rather than organic.

Much of this music has passages that could be cut out without being missed or without in any way weakening the composition. Such music is poor music.

A masterpiece is always concise. Where it is not, it is so much the less a masterpiece. The pointless introduction of passages that have no special meaning and the useless repetition of passages are common weaknesses.

I think one's sense of what is good and bad in music can be enormously strengthened by a very detailed analysis of a large number of compositions that all the world has long accepted as good. Try to see *why* a fine composer has written a certain effective passage in a certain way and you'll learn to detect passages that are not written in the way they should be.

I have been astonished during the last two years, in making a close analysis of various compositions for the Audiographic Series of the Æolian Company, to find in how many cases a composition that has maintained its popularity over a long course of years has evidently done so largely by its close economy and relentless logic. It is almost impossible to find a long-lived piece that is not closely logical. The hearers have not realised or even thought about that quality, but that is largely the basis of their continued enjoyment of the composition.

A lot of bad music is like rhetoric without common sense—a mere flux of uncontrolled feeling.

So what I call the logical sense is a definite feature in good music.

And another feature (perhaps it ought to have come first—and I did just allude to it) is strong subject matter. Play merely the opening measures of Beethoven's 32 Piano Sonatas and without going farther you feel the man's a master. Every one has purpose. It plunges you right into the depths head over heels.

Compare Bacon's essays. They do the same. Every one of them grips you with its very first words. For instance the essay called *Of Truth*—"What is truth? said jesting Pilate, and would not stay for an answer." Or the essay *Of Marriage and Single Life*—"He that hath wife and children hath given hostages to fortune; for they are impediments to great enterprises, either of virtue or mischief." Or the essay *Of Empire*—"It is a miserable state of mind to have few things to desire and many things to fear. And yet that commonly is the case with kings."

And so on. At the very outset of a sonata of Beethoven or an essay of Bacon you realise that the man is going to talk strong sense and not to mumble platitudes. The very opening assures you of a coming logical treatment. Something is propounded and so forcefully that you feel confident in its also being sensibly discussed.

# Their Chance in Music



## Melody Way Class Lessons

This fall a hundred thousand more children will get their chance to learn to play the piano in the schools of over four hundred cities where Melody Way Classes are offered.

This tremendous endorsement clearly points the way to all schools. They recognize Melody Way as the progressive and proven method. Parents want piano instruction for their children. Melody Way Classes are the answer to this demand.

Are your children among the thousands who have never had their chance to learn to play? It is so easy to start piano classes that any school can now offer this opportunity.

Nominal tuition charges make classes self-supporting. Thus without extra school expense, your music department can give your patrons this additional service.

Enthusiastic reports continue to come in from teachers using Melody Way to Play Violin. This method features the same singing approach that has made the Melody Way to Play Piano famous the world over.

## Miessner Institute of Music

Miessner Institute of Music,  
1219 Kimball Bldg.  
Chicago, Illinois

Please send me further information about  
the Melody Way: ☐ To Play Piano  
☐ To Play Violin

Name .....  
Address .....  
City ..... State .....  
School .....  
I teach privately . . . . , in public schools . . . .  
M.S.J. 10-29

Mention the JOURNAL when you write our Advertisers



Now those qualities of strength, logic, common sense, are vital to music.

I could for a long time go on instancing other qualities of good music. I should like in particular to try to define beauty (I couldn't succeed but it is good fun to try.) I should like to talk of a composition as the expression of emotion and to talk of worthy and less worthy emotions and manner of expressing emotion. But if I went on all day I couldn't completely and satisfactorily define goodness in music—nor could you.

Now surely this question of taste *does* matter. I dare to say, frankly, that it matters more than anything else—that I, selfishly, have chosen for myself the most important question before the conference.

We may teach our pupils to sing perfectly at sight, but if they're going to be content for the rest of their lives to sing rubbish it profiteth them nothing.

We can teach them to play the piano with good technique and expression, but if they are going to be content to play potboilers it profiteth them nothing.

No, that's too strong. They have at any rate an innocent amusement at their finger's ends; but is *that* all you set out to give them?

I maintain that the first object of the literature lesson should be to give a training in taste and the first aim of the music lesson the very same. If we perfect all our educational methods and leave out that we've miserably failed.

We should be very sturdy about this matter and expect our pupils to be sturdy, too. I don't want to use any vague expressions about music, "the elevating power of the art", and all that. But I do say that there is something humiliating, subtly degrading, for us and our pupils in the toleration of music the literary counterpart of which would never pass muster in another department of the school. For a man to go through life uncritically accepting half-baked argument or weakly sentimental art is not good for him or for the world. I can't explain it but I feel it in my very bones that the man who likes cheap painting or cheap

fiction or cheap music, though he may be a kind husband and father, is not so good a citizen as he who loves the best, tolerates the second best and detests the weak and foolish or the deliberately commonplace made to sell.

I know I'm begging questions all the time and I can't help it, but I appeal to you all on the grounds of analogy; and these are the grounds on which, if need be, you must appeal to your school principals and your school committees. All these people admit the principle of good and bad in some of the activities of life or perhaps in one of the arts of which they happen to have genuine experience. That being so, they must admit the principle of good and bad in music and must leave it to you, as their musical expert, to decide which is which and to choose the school repertory accordingly.

And for this high task you must equip yourself—laboriously if need be. Nothing on earth can be so important to the teacher of music as a taste in music and nothing on earth is so much to be desired in music pupils as that their studies should, imperceptibly and unknown to them perhaps, provide them with a standard of artistic judgment.

Let the British beware; the Americans are in front of them at present in organisation. The universal standardised supervisor system is miles ahead of anything we have in Britain. Their orchestras beat ours into a cocked hat. We have little positively bad music in our schools but a certain amount of weak music—generally specially written as "school songs" or "pianoforte teaching pieces". Some day the Americans will awake to the importance of fine music and fine music only; and then, since they have the organisation waiting, in the twinkling of an eye (or a little longer) all will be changed. Their school music will be expected to conform to standards. At first some will do so slavishly and without full understanding, but in a few years they'll all have trained their taste and once again Britain will be in the van.

## 4 NEW PUBLICATIONS OF INTEREST AND MERIT 4

### A VERITABLE NOVELTY FOR S-A-B

*A DAY IN VENICE*, by Ethelbert Nevin,  
arranged for Soprano, Alto and Bass with  
melody in Bass, by PAUL BLISS.

Who does not know Nevin's delightful Venezia Suite of four numbers; Dawn, Venetian Love Song, The Gondoliers, Good Night. A charming text, splendidly arranged, will make this cycle one of the delights of the season. Octavo edition No. 2882. Price 25c.

### A New Operetta by the creators of the famous and ever-popular Marriage of Nannette.

*BRIAR ROSE*  
Prologue and 3 Acts  
by  
Agnes E. Peterson  
and

LOUIS WOODSON CURTIS

Vocal Score  
\$1.50

will be sent for examination

A brilliant operetta of magnificent pageantry.  
Easily given—no costume changes required  
and may be simple or elaborate as desired.

A stationary scenery set possible with simple  
additions to change locale.

Opportunities for dances—peasant, court,  
fairy.

The directions for every contingency are so  
complete that a mere novice at producing can  
be sure of a finished performance.

### AN ELOQUENCE OF BEAUTY CONTINUOUSLY APPEALING PAGE AFTER PAGE ARE THE SONGS TO BE FOUND IN

## Junior-Senior High School Chorus Book

by Earl L. Baker, Mus.D., and Cyrus Daniel, B.M.

The favorite folk songs are here, the home songs, the looked-for students songs; a selection of Negro Spirituals; glees, part songs and madrigals of English tradition; French chansons, German lieder, the Italian cantilena; all in new arrangements and harmonizations that bespeak an added interest in chorus singing.

To be found in this book and not in any other are Nevin's "Mighty lak a Rose"; Sousa's "Stars and Stripes Forever"; DeKoven's "Recessional"; Speaks' "On the Road to Mandalay"; Nevin's "Venetian Love Song"; Speaks' "In Maytime"; Hahn's "The Green Cathedral." In selecting a song book for Junior-Senior High Schools, *permanency of values* is a factor of vital importance and the tested quality of the contents of this Baker and Daniel Book makes it *one of permanent value*. In cloth binding, Price \$1.50.

### THE TRIO TREASURY

A Book of Songs for three-part singing especially arranged for Girls' Glee Clubs; Soprano, Mezzo-Soprano and Alto. The list of contents reveals such gems of song as Nevin's "Woodpecker"; Harriet Ware's "Boat Song" and "Mammy's Song"; Spross' "Will o' the Wisp"; Hawley's "In the deeps o' the daisies" and "Whither"; Carl Hahn's "Trees," together with other songs equally delightful and all having enduring value. 112 pages of charming music. Durably bound. Price \$1.00.

*The items listed above may be had for examination. Complete descriptive catalogs for the asking.*

## THE JOHN CHURCH COMPANY

1107 Jackson Street

Cincinnati, Ohio

*These publications can be obtained from your accustomed dealer.*

Mention the JOURNAL when you write our Advertisers

What a danger there is of our being left behind I realised when I read my friend Weaver's fine paper on "The Cultivation of Discrimination" read at the Wichita meeting of the Southwestern Conference.\* Weaver was really fierce with the Southwesterners at Wichita! He told them roundly:

"The chief concern of all music education is the cultivation of discrimination. The process naturally starts with the teacher; unless he has good taste in music, unless he can discriminate between the good and the bad in music, he has absolutely no right to teach the subject—he is doing himself an injustice, and he is giving the children something which is much worse than no instruction at all."

Towards the end of the paper Weaver broke out again (He was in a Southern State and I wonder they didn't lynch him!).

"In my opinion the majority of our music teachers are satisfied with music which accomplishes immediate purposes but which is short-lived and worthless in the long run. But, really, music which will not stand the test of time, the test of constant use and constant repetition, is not merely worthless—it is worse than worthless; it is actually bad. Our market to-day is flooded with music which isn't worth the paper it is written on. Last week I examined fifty songs which had been sent to me by publishers; I threw away forty-five, and kept five in my library as being worth future use. In 1925, 22,500 compositions were sent to Washington for copyrighting; of those 7500 were actually copyrighted that year, and most of the 7500 are already dead and buried. Dr. Carl Engel, chief of the music division of the Library of Congress, estimates that at least 80% of the music published in America is worthless trash—not only worthless, but *harmful* trash; for a great deal of it

acts like a poison that devitalizes us musically, that retards the musical advancement of our nation.'

"You will rarely if ever find a school music book which does not contain some good music; and you will rarely if ever find one which does not contain some bad music. For this very reason, I am opposed to the exclusive adoption of any one book or series of books, for the teacher who is doing a good job has to use material from many sources. The music teacher or supervisor must be able to distinguish between the good and the bad, if he would be a successful and honest teacher.

In a similar manner must the piano teacher or the voice teacher or the violin teacher choose the worth-while music from the great mass of available material. A mediocre piece may seem sufficient for some immediate need; but if you will search and if you will study the literature you will always find a really fine piece which will be much better for the immediate need and which will leave a lasting 'good taste' in your mouth and in your ear."

As a sort of semi-adopted American I want to support Weaver's appeal with all my power. I believe it pains me more to see faults in things American than to see them in things British, for whilst Britain I know, so that nothing I find there shocks me, America (most unfortunately for myself) I've idealised as the Land of Progress; so that when I find President Hoover in his first public address after inauguration stating that there are twenty times as many people lawlessly killed in the United States as in Great Britain (in proportion to the population) and that every year 9000 people are murdered, or Weaver telling you that "the majority of music teachers are satisfied with music that is shortlived and worthless," it's like a stab. I can't personally check the truth of Hoover's statement as to the danger of being murdered in the U. S. A. I've never been murdered there (*yet!*). But

\*See the May 1929 issue of this magazine (page 41 ff) or the 1929 Book of Proceedings, M. S. N. C., page 363.

# LEARNING TO LISTEN

By

ELIZABETH F. HARRIS

and

MARY LOUISE SIMS

Lessons in the Elements of Music and Ear-Training for  
Children—A Text-book with Homework  
Assignments and Writing-Books

**T**HIS book consists of a text-book with two writing-books. The text-book is written in the intimate style of the present day text-book on English for children. A lesson is intended to serve both as model for the teacher and a review for the child, the pupil reading the lesson at home after, not before, that lesson has been presented by his teacher. He thus reviews in his book what he learned at the lesson, and when he has refreshed his memory he does the home-work assigned for his writing-book.

The use of two writing-books has grown out of an effort to save that part of the lesson-hour which would otherwise be devoted to correcting and grading work. This problem is solved by having the pupil leave with his teacher the writing-book in which he brought his lesson. He takes home with him the second book, in which he finds the work of the preceding lesson corrected and graded, with pages prepared for the new assignment.

*"Mrs. Harris and Miss Sims have composed a text-book which I consider to be admirable in every way and which will be used by hundreds of pupils of our Centers every year. I am sure that teachers not connected with the Institute will also recognize its value, and I am confident its use will spread all over the United States."*—FRANK DAMROSCH, Director, Institute of Musical Art of the City of New York.

## PRICES

Text-Book ..... net \$1.00  
Writing-Book, No. 1 ..... net .75  
Writing-Book, No. 2 ..... net .75  
Complete Set ..... net 2.50

The main text of the book is written in the second person and addressed to the child. Directions for drills and other exercises are written in the third person (printed in closer type), and are intended for the teacher.

The lessons are equally well adapted to class-teaching or to the individual pupil, to public or private schools; to children who are studying music as a matter of culture, as well as those who are learning to play on a musical instrument. They will be found of value, not only to beginners, but to children who have acquired some knowledge of an instrument, yet who have great need of a general review of the elements of music.

This little text-book aims to give to the child such an introduction to music as will stimulate his love of beauty, and arouse intelligent interest.

Its object is the development of musical feeling and analysis of the elements of music. The lessons will have served their purpose if the little pupil brings to more advanced study the *listening ear*.

3 EAST 43RD ST. • G. SCHIRMER (Inc.) • NEW YORK, N. Y.

I have evidence that Weaver is right, for I'm apparently now accepted as a sort of Honorary Supervisor and music publishers have me on their mailing lists with the result that I get free samples of school music (sometimes understamped.) I don't say it's much worse than some that comes to me from British publishers, but I do say that in our country we have not the amazing phenomenon of third rate school cantatas issued with first rate endorsement—the approval of some of the most honoured leaders in the musical educational profession.

Still, after all, I've already expressed my conviction that if we give you time you'll go right ahead of us in standards of taste as you have undoubtedly done in organisation and in the securing of due recognition for music by your school and university authorities.

Right there I just want to clinch a nail. The very fact that you have this recognition, that music is with you accepted as a valuable part of a liberal education, as, alas, it is not yet with us in the same measure, *that* fact imposes on you a double duty. To whom much is given, from him shall much be required.

You have got to make your music worthy of the high place it has been given in your educational scheme, and we, on our part, inspired by you, have got to fight until music is given an equally honourable place in our educational scheme. We both have our work cut out, but with good will and courage ten years should see both tasks accomplished. The big failure, it seems to me, is with music written *ad hoc*. You are making a splendid use of the classics, but when publishers and composers set out to provide you with music specially for school use they underestimate your capacity for appreciating the best. They *write down* to your supposed needs and *publish down* to them. They don't give you literature but a cheap journalism.

So far I've been talking about the kind of music we should all of us use—the best and the best only: no excuse for the second best! And now I want to allude to the steps to be taken to widen the listening powers of the pupils so that of the best little or nothing should be beyond them.

There are two kinds of "best" music (Weaver makes this distinction clear)—that which any child can enjoy straight away and that which takes a bit of understanding.

In the treatment of the latter you Americans have led the world. I don't say you were the first to recognise the fact that there is an art of listening to be learnt, just as there's an art of composition and an art of performance, but I do say that you American music teachers were the first people systematically to exploit the subject.

Ninety-nine years ago the Frenchman, Fétis, wrote a book to help the listener. It was called "*La Musique mise a la portée de tout le monde*" ("*Music brought within the Reach of All*."). It went through three editions in French and was translated into German, English, Spanish and Russian. I have a copy of the English edition and it is the earliest book I have ever come across in any language that recognises the listener as a person requiring instruction.

Fétis came to England to give a series of lectures under the same title at our Royal Academy of Music. He gave only one, I think, and then went back to Paris. I don't know why. Probably we weren't ready for him. Most likely the highbrows snuffed.

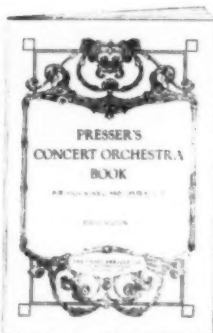
After Fétis I imagine the subject dropped—until you Americans revived it, under the name of Music Appreciation.

By the way, who invented that name? It's proved a curse! All our British highbrows persist in misunderstanding it. Conversely some of them insist on taking it to mean that classes are held to tell pupils "this is good" or "that is bad", which, of course, would be a pretty useless proceeding,



# Very Recent Publications You Will Like--

## PRESSER'S CONCERT ORCHESTRA BOOK For High School and General Use



**Orchestra Parts**  
35 cents each

**Piano Part**  
65 cents

THE compilers of this collection and the arrangers of the individual numbers have more than met the aim to produce for the well-trained amateur orchestra organization a collection that would be just a little more ambitious than our immensely popular "Senior Orchestra Book" but equally as sure of a popular and widespread reception. There are

twenty numbers, none of which has appeared in any collection now on the market. The variety in the compilation is excellent and while every number is melodious, there is in each that style of composition which insures the life of the number over a long period. The instrumentation covers: First Violin, Violin Obligato A, Violin Obligato B, Solo Violin, Second Violin, Viola, Cello (or Bassoon), Bass (or E Flat Bass), Flute, First Clarinet in B Flat, Second Clarinet in B Flat, C Melody Saxophone (or Oboe), B Flat Tenor Saxophone, E Flat Alto Saxophone, First Cornet in B Flat, Second Cornet in B Flat, Third Cornet in B Flat, Trombone Bass, B Flat Trombone (or Baritone), Treble, Drums, Tympani, etc. and Piano Accompaniment.

## SCHOOL TRIOS Part Songs

For Soprano, Alto and Bass Voices

Price, 75 cents

ONE of the most outstanding of all recent publications designed to assist the directors of school music is this book. It contains twenty-four three-part choral numbers that are ideal for use with school groups where there are young men possessing voices settling down to the lower register. As a rule, the melody is in the bass part. The merits of each individual number, together with the variety found in this entire compilation, explain the immediate adoption of this book to such a flattering extent in its first few months on the market.

## TO A KATYDID

Cantata for School Chorus

By Carl Busch

Price, 40 cents

IT is a great tribute to the beautiful and thrilling effects possible with the clear ringing voices of children that a composer of such high attainments as Carl Busch has written this cantata. It is not his first writing of a cantata for a school chorus, his "Bobojinks" being a previous notable success in this field. "To a Katydid" is a well-written short cantata using the words of Oliver Wendell Holmes. The music is so written that the work may be sung by a two-part chorus, the compass of the two parts staying within reasonable limits for youthful voices. The cantata may be done as a three-part choral work by utilizing the ad libitum alto part which the composer has supplied.

## VIOLA, CELLO AND BASS PARTS Arranged by Will H. Bryant To Supplement Oscar J. Lehrer's ENSEMBLE METHOD FOR VIOLIN CLASS INSTRUCTION

Price, Each Part, 75 cents

Price, Violin Book, \$1.25

IN ADDITION to its practical value for violin instruction in class, the "Ensemble Method" by Oscar J. Lehrer always has served to train the pupils from the beginning in ensemble playing. Because many violin classes serve as the keynote for building a beginners' orchestra, it soon became apparent that it would be most advantageous to train, side by side with violin beginners, beginners on other stringed instruments for the orchestra. To provide the necessary study material, W. H. Bryant has arranged in an excellent manner additional parts for viola, cello and bass to the studies of the "Ensemble Method". With these parts and the original "Ensemble Method for Violin" with its three-part exercises, the teacher has a remarkable first instructor for beginners in a string orchestra.

## THE PIRATE'S UMBRELLA Operetta for Boys

By Mrs. R. R. Forman

Price, 60 cents

THE entertaining, heroic and lucky adventures of two American boys on a South Sea island with pirates and savages as told in the dialog, scenes and music of this operetta for boys are sure to delight. Their rescue by aviators from the good old U. S. A. climaxes the plot.

## BOY'S OWN BOOK OF PIANO PIECES Price, 75 cents

THIS fine little piano album supplies the piano teacher with material that appeals strongly to boy students in the second and third grades of study. It is brought to the attention of supervisors because the heroic, dramatic and humorous moods of some of these little pieces may be of help in musical work with classes of boys.

Ask for Catalog of School Music, School Choruses, Etc.—Be Sure to Get Our Helpful Catalog on Musical Plays and Juvenile Operettas.

Direct Mail  
Service on  
Everything in  
Music Publications

**THEODORE PRESSER CO.**  
1712-1714 Chestnut Street  
PHILADELPHIA, PA.

World's Largest  
Stock  
Examination Privileges  
Discounts to Profession

Mention the JOURNAL when you write our Advertisers

for the days of "telling" young people anything are past. And they all find a very academic flavour about the term and imagine the appreciation teacher as a dull pedant.

Now of course the teacher needn't and shouldn't be anything of the sort. He should simply be a trained teacher (i.e. a genuine practical working psychologist, rather a rare specimen, I admit) with an overwhelming love and sound knowledge of music.

His love of music will run his teaching motor for him and his practical psychology will turn the steering wheel.

In Britain professional musicians, and above all music critics, still very commonly run down Music Appreciation. Yet they themselves all give and demand appreciation lessons. A good annotated programme for an orchestral concert (generally written by some professional music critic) is nothing but a printed appreciation lesson. Sir George Grove's fine book on Beethoven's Symphonies, in which all British musicians have graduated, is a wonderful course of appreciation lessons. A conscientious music critic is always pleased if before a first performance the composer will come and play the main themes to him on the piano, and then run through the whole work a few times—nothing but an authoritative appreciation lesson! So why run down Music Appreciation?

The business of the school teacher of Music Appreciation is merely to find out what are the obstacles that impede progress towards the understanding of the bigger masterpieces and, one by one, to remove those obstacles.

One obstacle is the one implied just now—the complexity of a long movement, a complexity that often resolves into simplicity under a little study.

To some of you Switzerland is new. You have never been here before and have never studied its geography. If you begin to go over the map inch by inch it will take a long

time to learn what there is in the country. But if somebody says "Look here now! Here's one range of smaller mountains, the Jura; there's another, the Alps; between them there's a high central plain", and does this with the map before your eyes, at once the muddle begins to clear. Then he points out that there are three river systems—the Rhine system flowing towards the North Sea, the Rhone system flowing towards the Mediterranean and the Ticino-Po system flowing towards the Adriatic. A bit more of the muddle has evaporated. You've "got" the mountains and the rivers and with these necessarily the lakes, which may be looked on as basins in the mountains or widenings of the rivers. Then come the towns which have grown up as a result of the distribution of mountains, rivers and lakes. And so step by step he can clear your mind for you until no muddle remains. Strictly speaking your friend can't *teach* you anything; all he can do is to remove obstacles to your learning, which later you must do yourself. And that's worth doing—with geography or history or languages or music—the first obstacles in all these cases being confusion.

Another obstacle, in the case of music, is that of an unaccustomed idiom. Perhaps the pupil's ear is accustomed to 19th century harmonies and when (say) 16th century or 20th century harmonies try to enter it they find an obstructed entrance.

When such occurs a mere few words of sympathy may help—by inducing patience. Or a little historical explanation may have a similar effect. Or a biographical fact or two tending to show that the music comes from a man and (despite its strangeness) not from a monster, may be what is needed.

All this is appreciation teaching. Doubtless there are hours of bad appreciation teaching going on every week both in Britain and America—but so there are of mathematical teaching or the teaching of Latin, and those are not new subjects but





Witherspoon



Rhett



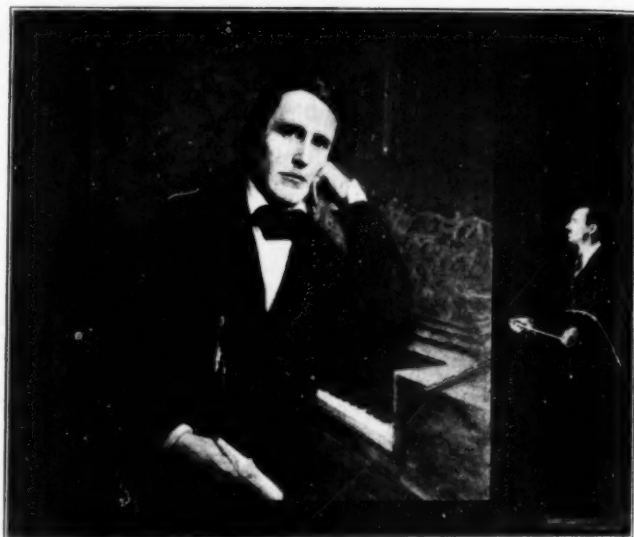
Densmore



Glenn



Morgan



Stephen Foster's Life in Pictures—Eighty Slides  
Mabelle Glenn's Grade School Assembly Songs Available Soon  
Our "Visual Music Slides" are the result of fifteen years research in the field of Visual Music Education. They are **Bolder, More Legible, More Artistic and Refined**

Actual tests have proved that "Screen Taught" pupils excel those taught in the usual way by 30 to 50%. Our New Catalog contains about 1500 Visual Music Slides.



**Grover Sims, the Originator** of the Visual Music Plan, is associated Only with the—

SIMS VISUAL MUSIC CO.—Quincy, Illinois. Please send your NEW CATALOG and details on

- ☐ Assembly Songs    ☐ Junior High School Songs for Class Use
- ☐ Christmas Carols    ☐ Witherspoon—Visualized Vocal Method
- ☐ Rhett—Symphony Studies    ☐ Densmore—Indians And Their Music
- ☐ Pictorial Biographies Of The Great Composers—Edited By The Staff Of The Musical Courier    ☐ Historical Musical Instruments, Scenes From The Operas
- ☐ Morgan—Symphony Orchestra Instruments
- ☐ Visual Equipment—Stereopticons, Screens, Filing Cases, etc.
- ☐ Our Special Daylight Stereopticon—Only \$29.50

Name..... Address.....

**SIMS VISUAL MUSIC CO.**  
**QUINCY, ILL.**

Mention the JOURNAL when you write our Advertisers

subjects with a long teaching tradition behind them.

Don't let us be for a moment discouraged by the crusty tory aristocrats of Old England. Music is for everybody and if everybody can't take it it's our duty to find out why and to do what is needful.

Now as to Modern Music. Obviously the idiom of music must constantly change. The music of which most of us know anything is the product of only about 400 years—and the world, as a man-inhabited island in space, is 30,000 to 35,000 years old. Men are mad who suppose that the musical art of that brief period of 400 years is to be the musical art of all time. God forbid that John Sebastian Bach should ever die, or Beethoven or Wagner! But they can't be the last great composers, nor can their idioms be the last the world is ever to know.

The process of learning a new idiom is a bit painful to most of us, but we've got to go through it, as we've got to go through so many new experiences nowadays. Many here will, I hope, see another half-century's development. Let them keep up their courage and the Lord be with them! Since the present century opened music has undergone such changes as it never previously did—unless in the corresponding portion of the 17th. century, but I doubt if these changes were anything like as great as those of either the past or the coming fifty years.

To know, with any sense of certainty, what is good and what is bad when the idiom is strange is, to the reflective man, impossible. But by patience we shall grasp the idiom and begin to find out the quality of the music. Nine-tenths of the music of the next fifty years will be ephemeral; it is so in every age, and in an age so experimental it is doubly sure to be so. But the one-tenth (if it is so much) will repay us.

Surely everybody has had the thrilling experience of learning a new musical idiom and at least assessing the value of works written in it which at first sounded like a mere jumble of noise. I, an old grey-haired

man in his early fifties, can remember when the Debussy idiom utterly baffled me; so did the Scriabin idiom; so did the early Stravinsky idiom. All these are now familiar and so far as we are concerned the question of good and bad begins to settle itself. How far to go in introducing modern music to your pupils I cannot tell you. Every teacher must settle the question for himself. Probably he'll generally find he can go further than he at first thought.

But here's a duty thrust upon us—to make a real acquaintance with as much contemporary music as we can, to sort it out, to make up our minds which is good and to put some of that before our pupils.

I regretfully admit I've not fulfilled the promise of the title I gave my paper. I've not "attempted to solve one of the Educationalist's biggest problems". On the contrary I've told him to solve it himself. But I have told him what, in my opinion, is the way to solve that part of the problem that concerns his own taste, viz., to make acquaintance with abundance of the admittedly best music of the world, and to listen to other music that comes his way, with the standards of the best in his memory and with what I may call a sympathetic suspicion.

And I have told him what in my opinion is the best way to solve the problem of the training of the pupils' taste, viz., to put before them nothing but what he is convinced is essentially beautiful and significant—with a special care as to recently published music deliberately written for school use.

But the most important thought I've uttered is the one with which I hope all of you were immediately ready to agree—in music education, *Taste Matters*.

The technique of an instrument or the voice, the technique of combined performance in chorus or orchestra, the technique of vocal or instrumental sight-reading—these are all necessary. But in order of importance, *Taste Before Technique*.

# Introducing

## *The* WITMARK PHILHARMONIC SERIES

for

### HIGH SCHOOL ORCHESTRAS (ADVANCED PLAYERS)

A catalog of outstanding, dramatic and descriptive orchestra novelties built on moderately modern lines by foremost composers.

ALT PREUSSEN (GERMANY) Marcia Festiva  
AT THE FAIR Scherzo Bizzarro  
BALKAN PATROL Tempo Di Marcia  
BROTHER LOVE Andante Nobile  
CHANT D'AMOUR Lamentoso Appassionato  
CHINESE FESTIVAL, A Agitato Animato  
COUNTRY WEDDING, A Marcia  
DANCE OF THE CHINESE DEVILS Allegro Grottesco  
DEATH VALLEY Largo Funebre  
DERELICT, THE Andante Lamentoso  
DREAM OF A FAUN Allegretto Con Grazia  
ESTRANGEMENT Valse Voluptuoso e Sentimentale  
EXILE Andante Doloroso  
FEAST OF THE GOLDEN COCKEREL Danse Fantastique  
FUNERAL MARCH FOR A PUPPET March Mystique  
HEART PANGS Adagio Disperato  
HEROIC TALE, AN Agitato Nobile  
INDIAN WEDDING FEAST Pastorale Solenne ed Allegro Vivo  
IN THE LAND OF BUDDHA Andante Doloroso e Allegro Giocoso  
KERMESS AT VOLENDAM (HOLLAND) Allegro Giocoso  
LEGEND OF ARGYLE, THE Moderato Con Sentimo  
OFF TO PARIS Marcia Militarmente  
PARTING, THE Moderato Affettuoso  
SIBERIA (RUSSIA) adagio Dolente  
SIMPLE SIMON Danse Burlesque

TANTALIZER, THE Allegro Scherzoso  
UNREST Agitato Moderato  
WANDERER'S PLAINT, THE Andante Lagrimoso

YEARNING Moderato Amoroso

Small 75c Full \$1.00 Saxophone Parts 15c each Extra Piano Parts 25c  
All other extra parts 15c

WE WILL GLADLY SEND ANY OF THE ABOVE "ON APPROVAL"

## M. WITMARK & SONS

Dept. P.

1650 Broadway

New York

Mention the JOURNAL when you write our Advertisers

## ON MUSIC AS MEDICINE\*

DR. CALEB WILLIAMS SALEEBY, F.R.S.E.

(Founders Chairman of the Sunlight League of Great Britain)

[Editor's note: When lecturing on this subject at the First Angle American Music Conference in Lausanne, August 3, 1929, Dr. Saleeby followed very much the argument of this broadcast of four years previously; but was able to state that every bed in the voluntary hospitals of London, numbering far into five figures, has now, thanks to the service of *The Daily News*, a pair of wireless headphones hanging beside it, and this example has been widely followed in the provinces, everywhere, with vast benefit to patients and staff.—P. J. W.]

WHERE shall we spend our holidays? That is the topic for most of us. *Topos* means a place—as in the word topography. Which is the place that will give us most joy? But for hundreds of thousands of invalids there is no place but bed: and for only too many the one topic that matters now is this:—When will there be a vacant bed for me in hospital?

So now let us talk about the folk for whom there is no place but bed, and let us see how we ought to provide for them there, and how we may hope to get them out of bed, consequently, to make room for others in need.

Time was when to provide a bed at all, where the sick could die in peace, was the best that age could imagine. Then came medical science, born again in the Renaissance of learning, and doctors gave medicines to their patients. But we have not yet regained the great vision of the Greek Father of Medicine, Hippocrates, who saw his patients as not merely diseased bodies, but as human beings, and so sought to treat them with everything good for mind, and soul and body. To that noble ideal we are now returning.

Something we may call the mania for wanting to swallow medicine is said to be a feature that distinguishes mankind from the lower animals. (Another is that man, unlike the lower animals, eats when he is not hungry). By medicine we mean something obviously not food or drink, and yet to be

\*A broadcast from the London station, in July 1925, to the British Isles.

swallowed, as only food or drink should be. The doctor who prescribes a drug without taste or odour must actually add something, obviously "medicinal" to nose and palate, in order to convince the patient that he is being effectively treated.

This is literally poisonous nonsense. The word medicine has become degraded. We say that a man who is paying a penalty must "take his medicine"—meaning something nasty. The word means healing (*medicare*-to heal) which means to make whole and to make holy. It is, therefore, noble in origin, but defiled by our vulgar, puerile and superstitious misuse of it, so that a life-long lover of music, having uttered the words "Music and Medicine" feels that he has almost said something which suggests that music is unpleasant.

Nineteen years ago I wrote, in a book on health, a chapter on the uses of music, partly based upon my recollections of the evident stimulation and refreshment which the patients in the Royal Infirmary of Edinburgh used to derive from the ward concerts. My point of view was that of the doctor and singer. Lying on one's back after being knocked down by a motor car, one sees the matter from another point of view, and I wish to make my own experience useful for others who must lie so. Already I had drawn attention to the value of "wireless" for invalids, little guessing that I was about to learn the facts of the matter in the most effective possible way.

For many weeks the wireless was a priceless boon to me—even more valuable than the small artificial sun which played on my leg, knee and hand, and that is saying a good deal. It served me by day and by night. Always the best of sleepers hitherto, not dreaming once in a twelvemonth, I feared the nights after days of inaction indoors, but the wireless kept me company

**THIS PAGE!** *will help solve your music problems. Select Franklin chorals. Be assured of a successful program*

## FRANKLIN CHORALS

### TWO-PART CHORALS

Arrangements by Christopher O'Hare  
S & A—S & B—T & A—T & B or B

- 258—When That I Was a Tiny Boy (Shakespeare) ..... Barratt—12  
259—Twelve Grey Dwarfs (Andante Symphonic in G) ..... Haydn—10  
260—Honey Mine (Lullaby) ..... Mack—12  
261—In A Bed Of Brown Leaves (Cradle Song) ..... Brahms—10  
262—Eidelweiss (Pure as Snow) ..... Lange—10  
263—The Meadow (Mignon Gavotte) Thomas—10  
264—Lo, Where The Pale Night (Stradella) ..... Flotow—10  
265—Just Like Me (Humorous) ..... O'Hare—12  
266—Sing Till The Clouds Roll By (Jolly Brothers) ..... Volstedt—10  
267—Faint Not, Though Dark Thy Way (Samson and Delilah) ..... Saint-Saens—10  
268—The Morn Breaks Fair (Athalie) ..... Mendelssohn—10  
269—Thru' All The Land (March Romaine) ..... Gounod—10  
270—Arkansaw Traveler (Humorous Paraphrase) ..... O'Hare—10  
271—A Song Of India ..... Rimsky-Korsakoff—10  
272—Volga Boatmen's Song (Russian Folk-song) ..... 10  
273—Song Of The Storm (Caliph of Bagdad) ..... Boieldieu—10  
274—Curfew (Orpheus) ..... Offenbach—10  
275—March Wind (Olivette) ..... Andran—10  
276—Swinging (Roses from the South) Strauss—10  
277—Woodland Night (Pique Dame) ..... Von Suppe—10  
278—Pomona (Negro Folk Song) ..... O'Hare—10  
279—Whispering Hope ..... Hawthorne—10  
280—Turning Whirling (La Fille de Madame Angot) ..... Lecocq—10  
281—Humming Song ..... Schumann—10  
282—Dutch Dolls ..... Otteter—10  
283—Can't Yo' Ketch Dat Squir'l (Negro Children's Folk Song) ..... O'Hare—10  
284—Night Shadows Falling (Andantino) ..... Lemare—10  
285—Songs My Mother Taught Me (Gipsy Melody) ..... Dvorak—10  
286—A Life on the Ocean Wave ..... Russell—10  
287—The Robin's Return ..... Fisher—12  
288—Rose of Allandale ..... Nelson—10  
289—When the Band Strikes Up (A La Francaise-A Frangese March) ..... Costa—12  
290—Mary of Argyle ..... Nelson—10  
291—Little Star (Estrellita) ..... Poncet—10  
292—The Other Side the Hill ..... Burnet-Emery—12  
293—Serenade (She Sleeps My Lady Sleeps) Longfellow-Emery—12  
294—Friends, Tried and True (Souvenir) ..... Drdla—12  
295—Flower Song (Faust) ..... Gounod—10  
296—The Nightingale's Song ..... Zeller—10  
297—The Tin Grenadiers (Toy Soldiers March) ..... Tschakowsky—10  
298—The Swallow (La Golondrina) Serradell—10  
299—My Evening Star (Cielito Lindo) Santos—10  
300—'Tis A Wild and Merry Dance (Kuyawiak-Polish Dance) ..... Wieniawski—10  
301—The Black Brigade (Salut a Pesth. Hungarian March) ..... Kowalski—10

### THREE-PART CHORALS

for  
SOPRANO—ALTO—BARITONE  
Arranged By CHRISTOPHER O'HARE

- 533—Volga Boatmen's Song (Russian Folk-song) ..... 10  
534—Song of The Storm (The Caliph of Bagdad) ..... Boieldieu—10  
535—Curfew (Orpheus) ..... Offenbach—10  
536—March Wind (Olivette) ..... Andran—10  
537—Swinging (Roses from the South) Strauss—10  
538—Woodland Night (Pique Dame) ..... Von Suppe—10  
539—Pomona (Negro Folk Song) ..... O'Hare—10  
540—Whispering Hope ..... Hawthorne—10  
541—Big Ben ..... Pontet—10  
542—The Monarch of The Woods ..... Cherry—10  
543—The Midshipmite ..... Adams—10  
544—Let Our Torches (Chimes of Normandy) ..... Planquette—10  
545—Gipsy John ..... Clay—10  
546—Night Shadows Falling (Andantino) ..... Lemare—10  
547—Songs My Mother Taught Me (Gipsy Melody) ..... Dvorak—10  
548—I'll Sing The Songs of Araby ..... Clay—10  
549—A Life on the Ocean Wave ..... Russell—10  
550—When the Band Strikes Up (A La Francaise-A Frangese March) ..... Costa—12  
551—The Swallow (La Golondrina) Serradell—10  
552—Bedouin Love Song ..... Pinsuti—10  
553—My Evening Star (Cielito Lindo) Santos—10

### THREE-PART CHORALS

for  
TREBLE VOICES  
Arranged By CHRISTOPHER O'HARE

- 901—A Life On The Ocean Wave ..... Russell—10  
902—The Robin's Return ..... Fisher—12  
903—When The Band Strikes Up (A La Francaise-A Frangese March) ..... Costa—12  
904—Wind On The Hill ..... O'Hare—12  
905—Gloria Of The Dawn ..... O'Hare—12  
906—Morning (Peer Gynt Suite) ..... Grieg—12  
907—Sing Till The Clouds Roll By (Jolly Brothers) ..... Volstedt—10  
908—Marcheta (Mexican Serenade) ..... Schertzing—12  
909—Over The Waves (Sobre Las Olas) Rosas—12  
910—The Morn Breaks Fair (Athalie) ..... Mendelssohn—10  
911—Blue Birds Their Songs Are Swelling (Op. 39 No. 23) ..... Tschakowsky—10  
912—Night Shadows Falling (Andantino) ..... Lemare—10  
913—The Flatterer ..... Chaminade—10  
914—Faint Not, Though Dark Thy Way (Samson and Delilah) ..... Saint-Saens—10  
915—Little Star (Estrellita) ..... Poncet—10  
916—Friends, Tried and True (Souvenir) ..... Drdla—12  
917—The Tin Grenadiers (Toy Soldiers' March) ..... Tschakowsky—10  
918—Flower Song (Faust) ..... Gounod—10  
919—The Nightingale's Song ..... Zeller—10  
920—My Evening Star (Cielito Lindo) Santos—10  
921—Serenade to Vida ..... Guiterman-Emery—12

### SUPERVISORS READY REFERENCE GUIDE

**FREE** New edition now ready, sent absolutely free upon request; contains specimen copies of NEW FRANKLIN CHORAL PUBLICATIONS. This book describes the merits of the FRANKLIN **FREE** EDITION in a more convincing manner than columns of advertising matter.

SEND FOR OUR COMPLETE LIST OF TWO- AND THREE-PART CHORALS AND FOUR-PART CHORUSES—MUSIC SENT ON APPROVAL.

FRANKLIN CHORALS MAY BE PROCURED FROM YOUR DEALER OR FROM

KAY AND KAY MUSIC PUBL. CORP. 254 W. 47th Street, New York

**O'HARE + FRANKLIN = GOOD CHORALS**

Mention the JOURNAL when you write our Advertisers



until eleven, and even midnight on Saturdays. I do not know how I could have endured that experience without such a boon. If that was the service to a patient who expected to be perfectly well in due course, what of those who are bedridden for months or years, perhaps without hope of recovery? And what of those whose physical condition will sway the balance either toward life or death? There can be but one answer. Again what of the anodyne action of music and the rest that the aether carries to us if we have the means to receive it?

My surgeon carefully defined my local feelings as "gross discomfort" rather than pain, and he was right. Acute pain, such as the dental surgeon must inflict if he tries to remove a nerve which is not deadened, is one thing, gross discomfort is another. For acute pain we may have recourse to drugs, at a cost. Listening to music, what need had I of drugs; what time had I to notice "gross discomfort"?

On inquiry I learned that there exists, entirely unadvertised, a Children's Wireless Hospital Fund, which provides this most exquisite and blessed medicine for sick children. I had to worm out the facts, for the British Broadcasting Company feel some reluctance in asking for subscriptions to something which they alone can supply. Seven children's hospitals in or near London have been supplied, beginning with the most famous in the Empire, the Sick Children's Hospital in Great Ormond Street. The service in all consists of loud speakers for convalescent wards. It should be possible to show statistically that such provision effects even monetary saving by shortening convalescence, and allows beds to be emptied and filled more frequently.

Every cot and bed in every hospital and nursing home should be equipped with a pair of head-phones, for the use of the individual patient as and when required. The divine arts of music and musical speech are never more divine than when they soothe and cheer and heal the broken, the weary, the frightened and the sleepless. Wireless

can bring them to the neediest ears. Let those of us whom the wireless delights and serves at so little cost think of long, miserable hours, endured by hundreds of thousands of invalids, mostly poor, to whom we owe some practical charity by way of thanks for our own lives and retained or recovered health.

All good new things are old. There is nothing new under the sun. And yet even poor Jeremiah, in his lamentations, said that the Lord's mercies are new every morning. Tomorrow morning's sunlight will be new, but the sun has been shining a long time. Last year on two occasions, I reminded you that the use of sunlight to cure disease is as old as Hippocrates, who practised four hundred years before Christ. The use of music to cure disease is older than that. It is at least as old as the lovely story of young David and the heavy hearted king, Saul, possessed with an evil spirit of remorse and fear. "David took an harp, and played with his hand; so Saul was refreshed and was well and the evil spirit departed from him." Much good music, filling life and joy, has mankind owed to the Jews from that date until our own. As for the Greeks, the other great race of antiquity, we all know the story of Orpheus.

No doubt the ancients, both Jews and Greeks, especially thought of music as having a magical power against evil spirits. In one of the loveliest of all operas,—it should be lovely for its theme is the power of music, even against Death—there is a scene where Orpheus descends to the lower world to find his lost love, Eurydice. But first he must pass the portals guarded by hostile, bitter, cruel beings, of devilish temper. What an opportunity for the composer. And old Gluck took it. Into the mouth and the harp of Orpheus he put music so divinely beautiful that we are not surprised when the devilish spirits are humanized and made kindly and angelic so that they gave welcome and aid to the Singer in his search for his beloved.

We change the words, nowadays; instead



# A Playing Band in 12 weeks! *-guaranteed!*

**A** PLAYING BAND in 12 weeks — not only guaranteed—but without burdening superintendent or supervisor! A plan that has stood the test in nearly 500 schools. A plan that has established Wisconsin as the most successful school band state in America.

Five more schools can now use it. These five schools should be in neighboring towns, near enough to one another to be reached by road or rail from day to day.

## We Interest Children and Parents

Superintendent is entirely relieved of the tedious work and responsibility of interesting children or parents in purchasing instruments, making proper choice of instruments and guaranteeing each child's progress.

## No Conflict With Class Work

Instruction is conducted during regular study periods. Any child from fourth grade up is eligible. Any number can participate. Write at once giving your grade and high school enrollment and if possible mention names of Superintendents in neighboring towns who deserve a band. Band work develops team work. It arouses self interest in the student—keeps many a *Loy* in school who might miss a full education without it. It is one of the most tangible, permanent evidences of work well done that a supervisor can leave behind him.

**FRANK HOLTON & CO.**

600 CHURCH STREET  
ELKHORN, WISCONSIN



of talking about evil spirits or devils we say obsessions or complexes, but these really are evil spirits inhabiting our souls or obstructing our way to those we love; and they need exorcising by the divinely healing art of David and Orpheus now as ever. Fear is a devil and many of the sick are possessed of it and cannot sleep for it: the hag sits upon their widely open eyes. Music has natural magic against her, many's the time. How then, for we must be practical, can we use it to turn devilish and deadly feelings into those good angels, peace of mind and courage and hope.

Loud speakers have their place; but the individual treatment of the individual case—"Treat the patient, not the disease"—is the key to all good work. Only too often a ward concert in the old days had to be abandoned because, though 23 patients would have benefited, the twenty-fourth would have been injured. The point for each bed is the sound principle of treatment, and we must hope that all doctors and sisters henceforth may be judicious music-lovers and consult with their patients on the use of this lovely medicine—alone worthy to rank with the dayspring from on high.

In the use of light we are learning how to use different notes and even different chords, for different cases: one may need the high notes we call ultra-violet, or even the highest of all, called X-rays; another may need the low notes towards the bass, called red light, or even the dark heat rays, still lower in pitch. Just so in music. A patient with very sensitive hearing may not want to hear a military band with a lot of brass, but may be helped to sleep by the quiet high notes of a violin:—"Music that gentlier on the spirit lies, Than tired eyelids upon tired eyes". But his neighbor, in the next bed, who was a soldier in the Great War, may rejoice to hear some martial music once again. And, of course, we need different kinds of music for the low brow and the high brow; but I hope we shall especially cater to that excellent person, the broad

brow, who likes the best of everything, from Bach to ragtime.

As everybody knows, a great newspaper\* is now running a campaign for wireless in the wards, for music as medicine; including good speaking, which has a musical quality or good would not be the word to describe it. Which came first, in human history, by the way, song or speech? That is an interesting question which they may discuss at the evolution trial in Tennessee; but the point now is that we want the best of both to help to relieve and cure the sick, to put them to sleep and soothe their pain without the reaction and the long price that most of our drugs out of bottles exact for their services. Evidently here is an obvious way in which we can serve the hospitals, shorten convalescence, which is, in effect, adding to the number of beds—and bring the very substance and essence of a holiday to those who cannot go where they will these days to find it for themselves.

Long ago there was plenty of noise but no music on earth. I have heard Vesuvius rumble: a great noise, but music is better. There is still too much noise, especially around the walls of our urban hospitals. But surely the very soul of progress is to move from noise to music: from discord to concord: from quarrelling to harmony: from fear to peace: from shouting to singing; until someday, mankind may hear the music of the spheres and then proceed to enhance and enrich it for himself. It is at least a step to that goal so to equip the suffering that in the moment they put on the headphones they move from noise to music.

Here's to the Aether, and the Aether Organ with its fifty octaves of waves for us. In September, after studying at first hand some of the new work on the Continent, I hope to talk to you yet again about the one octave of aether waves which we call light. But this evening, here's to the long waves, many octaves below light waves and heat waves, which now can carry the balm of

(Continued on page 55)

\*See Editor's prefatory note.



## Consider these **FACTS**

Before you choose a metal clarinet for your students!

- 1) The Silva-Bet clarinet is the first successful metal clarinet ever produced.
- 2) In an unparalleled short time it changed the entire industry from wood to metal.
- 3) The specifications of the Silva-Bet clarinet have been adopted and made mandatory on all purchasing departments for the U. S. Army and Navy.
- 4) There is a metal clarinet—built by the makers of the Silva-Bet, at a price for every purse—and for every purpose. (Look for the names "Silva-Bet," "Boston Wonder," "P.X. Laube" and "Madelon.")
- 5) Important features of the Silva-Bet clarinet are now patented.

Facts alone prove these are fine instruments. An actual trial proves their superiority over all other metal clarinets.

### —NEW MUSIC FOR SILVA-WINDS—

A series of solos, duets, trios, quartettes and quintettes, arranged for various combinations of "wood-wind" instruments. The numbers include works by Mozart, Beethoven, Weber and Brahms; transcriptions and arrangements of works of more modern composers as Pierné, Massenet and Marie; and arrangements of familiar songs and airs.

All of the numbers are excellent for instruction purposes and, because of the unusual combinations of instruments, may be used as special features at recitals and concerts.

Write today for further information about "Silva-Wind" Chamber Music.

We will gladly send instruments or music to supervisors for ten days free trial. Write now!

## THE CUNDY-BETTONEY CO.

Jamaica Plain, Boston, Mass.

## VISITING MUSIC CLASSES IN THE ELEMENTARY SCHOOLS OF ENGLAND AND GERMANY

MABELLE GLENN

President, Music Supervisors National Conference

Editor's Note: Miss Glenn and the group which took the longer organized tour in connection with the Lausanne Conference, included school visiting as a part of the summer plan. This report of the experience will be interesting to all of us.—P.J.W.

ONCE I was approached by a woman author with a travelogue on Hawaii. When asked how much time she had spent in Hawaii writing the book, she confessed that she had stopped for a day on her way to Australia. The interesting feature of the book was its far cry from Hawaii as it is known to a person who lives there. In giving a report of public school music in England and Germany I feel that I am putting myself in the class with the lady who wrote the book on Hawaii. Whether the places I visited this summer were typical or not, I have no way of judging. However, many things I observed were interesting to me and may be to others.

In London I visited an Infant's Church School (kindergarten, first, second and third grades) which was recommended to me as a school which did exceptional work in music. I also visited a County Council School of twelve hundred students in which the headmaster and most of the teachers had an unusual interest in music. This school was divided into three departments: an infants' school, a boys' school and a girls' school. In the infants' school we saw groups of fifty children, three year olds, and similar groups of four year olds, five year olds, etc. Their work was mostly rhythmic response with almost no singing. The teacher, playing at the piano, changed the mood and rhythm from time to time, and without any direction to the children gave them opportunity for free expression. All children were either bare-footed or in stocking feet, and danced in an open space twice the size of an ordinary school room. The children who did not feel

the rhythm did not seem to worry the teacher; she was wise enough to know that if she left them alone with the music they would feel the rhythm in time.

All of the lower grade rhythm work which we observed in England proved that English teachers have faith in music and that they are wise enough not to put themselves between the music and the children. In the upper schools there was a great deal of time spent on English folk dances. It seems that all the schools in London had prepared these English folk dances and had danced them together on the green in Hyde Park at a spring festival.

Most of the singing which we heard in England was rote singing. Even in the upper grades we heard only unison singing, with the exception of the singing of rounds. We were asked if the tone quality was different from that in America and we couldn't answer in the affirmative. The tone was free, unforced; but so is the tone in America in many school systems.

We saw no work with monotones in the lower grades; but evidently much attention must be given to this, for most of the children in the upper grades sing with pleasure. However, there were a certain number in each group who kept silent.

We have often heard that the type of music used in the English schools is superior to the type of music used in the American schools. The English people use a great many folk songs, as of course do the Americans. We heard a class of fifth grade girls sing a group of Schubert songs with lovely tone, but these particular songs were love songs which to me seemed unsuitable for fifth grade girls. Without a doubt there are many Schubert songs which are suitable for young children, but even Schubert songs

# Now—from first grade to university

## The complete modern music course

*Authoritative—tested in thousands of schools—at your command with an effectiveness never before approached.*

THE completion of the remarkable new edition of "Music Appreciation for Children"\* marks an epoch in Victor educational work. This famous text has been revised from cover to cover. Today it is the ultimate product of pedagogical research and experience. No effort has been spared to make it the most authoritative work in its field.

Now the scope of Victor text books is rounded out through the whole school life. Used in leading school systems throughout the country, three out of these four have just been adopted by the state of Alabama.

These outstanding publications

fully meet every need for more effective teaching of music—

1. Victor "Rural Unit No. 1" (with 13 Records). The standard definite course for children in rural communities;
2. "Music Appreciation for Children"—comprehensive graded lessons for first to sixth grade;
3. "What We Hear in Music"—the great musical source book for high schools;
4. "Appreciation and History of Music"—widely used in colleges, universities and conservatories.

Orthophonic Victor Records cover the entire range of the literature of music. Continually the long special educational list grows. *With the revolutionary new combination VICTOR-RADIO-ELECTROLA, you command a medium of musical reproduction of power and realism far beyond all previous experience.*

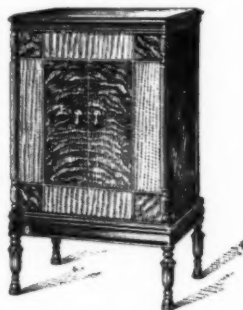
Today the opportunity for musical education is unlimited.

\* Ready about the middle of September.



### *Victor-Radio-Electrola.*

The complete, modern educational instrument. Reproduces both broadcast and recorded music electrically. List price \$275 (less Radiotrons).



*The Educational Department*  
Victor Talking Machine Division  
Radio-Victor Corporation of America  
Camden, N. J.

should be chosen to fit the group that is to sing them. We heard the soprano part of a four part church anthem sung by a sixth grade class. The teacher and one pupil who had an ear for harmony sang the alto. In this same sixth grade class the soprano part of a four part chorus from an Elgar cantata was sung. Good music? Yes. But suitable for sixth grade unison singing? I should say "no."

In the boys' school as in the grade school all work was unison. When seventh grade boys, some of them fourteen years of age, sang in soprano range, I wondered why the headmaster was missing this opportunity of having beautiful part singing. Certainly these boys' voices were in the stage where they should have been singing in a lower range. The ear training work of the lower grades was such that part singing could easily have been developed. The headmaster said he didn't believe in part singing in the elementary schools. I cannot believe that this is a universal conviction among English music educationists.

And now, what of music reading? In the middle grades we heard very splendid ear training work. It appears that every child in England is taught to sing three space C whenever called upon. In several different classes we heard the teacher play a succession of chords that were rather disturbing to keeping the C tone in mind, and when the teacher stopped playing, the children gave the C tone without any variance. Another ear training exercise that prevailed in several classes was this: the teacher played a melody to the last tone and the children sang the home tone for a finish. The teacher playing the first two phrases of a melody and the children chanting the last two to match the two that the teacher had played, was in common practice. Hand signs seemed to be very popular, much of the drill being on scale motives. When pupils were asked to sing skips they seemed less apt.

All this training, of course, was preliminary to sight reading, but we heard no sight reading. I am not criticising English

school music—I am reporting, only. These English children seemed to be getting a great deal of joy in singing. We heard no a cappella singing in the schools and no part singing. Perhaps we in America are too ambitious. We feel that unless our children do a cappella singing in three or four parts in the upper grades, we are not measuring up to our standards. I wonder if our children would love music more and seek music to a greater extent after they left our schools, if we weren't so keen in developing power in sight reading.

I saw one very fine piece of sight reading with a superior group of boys in Westminster Abbey Choir. They have an A choir, a B choir and a C choir, the C choir composed of the best singers from the A and B choirs. I attended a rehearsal of the B choir and heard each choir in service. In Westminster Abbey there is one service every day and sometimes two. There are also many special services. These choir boys are expert readers because they have had opportunity to read quantities of material. Twenty-two boy sopranos are used in every service. To complete the choir there are four men altos, four tenors, and four basses. The one quarrel of public school music teachers of America with choir masters is this: Why use men altos when thirteen and fourteen year old boys have such beautiful alto voices? Dr. Bullock, the choirmaster at Westminster, gave me a good reason for using men altos. He said that in old cathedral music the alto drops to E below middle C, which is too low for a boy alto. This reason and the necessity for preparing so much material seem adequate reasons for Westminster Abbey using men altos. Of course it takes longer for a boy to master an alto part than for an adult. However, I was allowed to sit in the chancel just two feet from the men altos, and when I compared their tones with the beautiful mellow tones of boy altos I felt sorry that the cathedral choirs are so handicapped in their alto sections. In all of the church choirs and in all of the schools which I visited in England,





# What Ho!

A pageantry of rare new offerings to greet you and make this a more pleasant and more interesting year for you and your students.

'Tis a treat to introduce the following new works that have been so carefully planned and perfected for your practical application this season.

## "Fox Favorite Orchestra Folio, Vol. 6"

To say that this brand new volume in the famous "Fox Favorite" series is better than its previous successful volumes would seem boastful, yet we claim it to be the best folio of original easy grade orchestra compositions published. Various writers have contributed to this collection, but all arrangements are by that genius of arrangers for young orchestras—J. S. Zamecnik. Your students will enjoy it thoroughly.

## "Douglas Band Folio"

A collection of practical and entertaining original band compositions, written expressly for young school hands. This folio includes an excellent variety of interesting numbers and among them many good stirring marches.

## "Sam Fox Paramount Orchestra Collection, Vol. 2"

A book of characteristic and novelty compositions especially recommended for school concert and entertainment. They are of the type that will add a touch of catchiness and color to the usual program.

## "Fox Peerless Brass Quartets, Vol. 1"

This volume of selected semi-classic successes, arranged for various combinations of brass instruments, is considered far superior to anything of its kind published. With the tendency towards the use of special instrumental combinations in the school, this book will become a valuable necessity to every school instrumental instructor and director.

## "Fox Ideal Instrumental Quartets, Vol. 1"

About every practical combination of instruments may be employed with the use of this wonderful instrumental volume. It is perhaps the most comprehensive and finest arranged folio of its kind ever introduced for school use. Every feature has been carefully perfected with the result that it contains tremendous possibilities never before entertained for instrumental instruction. Send for complete details.

## Famous Sam Fox Chorus Collections

Each of the following collections contains the most successful choruses in the Sam Fox Catalogue. They have become popular favorites with school choruses and are guaranteed to please all.

- "SAM FOX LIBRARY COLLECTION—VOL. 1 of TWO-PART SONGS"
- "SAM FOX LIBRARY COLLECTION—VOL. 1 of S. A. B. SONGS"
- "SAM FOX LIBRARY COLLECTION—VOL. 1 for MALE VOICES" (T. T. B. B.)
- "SAM FOX LIBRARY COLLECTION—VOL. 1 for WOMEN'S 3-PART VOICES" (S. S. A.)
- "SAM FOX LIBRARY COLLECTION—VOL. 1 for MIXED VOICES" (S. A. T. B.)
- "SAM FOX LIBRARY COLLECTION—VOL. 1 for WOMEN'S 4-PART VOICES" (S. S. A. A.)

SEND FOR YOUR FREE COPY  
OF THE "SAM FOX HANDY REFERENCE  
OF SCHOOL MUSIC"—  
CONTAINING NEW IDEAS AND SUGGESTIONS



we heard fourteen and fifteen year old boys singing soprano. In several cases I engaged these boys in conversation after I had heard them reach high A in singing, and I noticed that they used the same low voices in speech that our boys in America use at the age of fourteen and fifteen. I fear for the future of these boy singers if they are kept on the soprano part through the changing period. We, in America, have known many beautiful tenors and baritones to grow out of boy sopranos when their voices were let down naturally, month by month.

In one church choir in London, the Temple Church Choir, we heard boys in very beautiful part singing. We heard this choir in its annual concert, the program composed largely of folk music beautifully arranged. Every boy in this choir of fourteen had a beautiful solo voice, but of the fourteen there was only one who had a real flare for singing. He sang Schubert's "Hedge Roses" and "Who is Sylvia?" Every phrase was a perfect gem. How quickly the audience felt the difference between this boy who sang naturally, with perfect artistry, and the boys who had been taught to sing artistically. No amount of teaching can take the place of a natural gift.

In visiting the German schools we were interested to see how closely the methods followed those we had observed in England. The ear training was almost identical but the rhythmic response was much more formal. The tone quality was good when the teacher had an ideal for correct tone and bad when the teacher did not have that ideal. The first class which we visited in Cologne was a class of fifth grade boys taught by a professor who looked like the pictures of Beethoven. He officiated most ably at the little reed organ in the room, but he seemed to be more of an instrumentalist than a vocalist. The boys in their great desire to please the Americans used all the lung-power they could muster and in singing a three part round even covered their own ears with their hands to save their ear drums from the din. We saw no sight reading in Cologne,

though we heard very good two part singing by a class of seventh grade girls.

The instrumental training in the English schools seems to be good as far as it goes. They have not introduced class piano instruction. The only instrument which is taught to any extent is the violin. In one school of ordinary size we heard a violin choir of sixty players playing in splendid tune. We learned that these sixty players were trained in three groups and had been put together for special rehearsals in preparation for a great festival at the Crystal Palace when thousands of young violinists from the schools played under the direction of Sir Henry Wood.

Concerts for children in England are being endorsed not only by musicians working in the schools but by all persons interested in music. Symphony concerts for children held on Saturday in London are organized outside the schools. There is no connection between the music in the schools and the concerts. In Sheffield, concerts for children are a very definite part of the school work. The Sheffield Concert Course consists of symphony orchestra and choral concerts, recitals by singers and by small instrumental ensembles. Mr. G. E. Linfoot, director of music in Sheffield, manages the concerts and the Board of Education finances them. There is definite preparation and follow-up work in the schools so the greatest possible benefit is derived. It is interesting to observe that the trend of thought in the development of this particular phase of music education is similar in England and America. It seems that the greater the advantage offered in reproduced music and music over the radio, the more educationists believe in first-hand concerts for young people.

I feel that visiting schools in England and Germany and talking over class-room procedure and organization with music workers across the Atlantic has been a great stimulus. The fact that sincere investigators on both sides of the great ocean are coming to the same conclusions, makes us more confident that we are headed in the right direction.

**CRAWFORD****MUSIC CORP.**145 West 45th Street  
New York City**SELECT PUBLICATIONS****WILL SOLVE YOUR SCHOOL PROBLEMS**Selected and Edited by  
**JAY W. FAY*****Pennant Educational Folio No. I***Published for 23 parts with Piano (Teachers' Manual) containing  
21 classics never before published, with progressive  
instruction notes.**GRADE I (for orchestra)**Composed, Scored and Edited  
by**MAYHEW L. LAKE*****Pennant Pastime Folio No. I*****(for orchestra)**23 parts with Piano conductor. An assortment of melodious  
compositions, interesting and unique in construction.**GRADE II—III*****Pennant Pastime Folio No. I*****(for band)**40 parts with condensed conductor's score. The finest collection  
of School Band music ever presented to the student profession.**GRADE II—III**Supervisors can now receive copies of this most  
important booklet.**"THE CRAWFORD MENTOR"****THE MUSIC SUPERVISORS GUIDE**Compiled and Edited by  
**JAY W. FAY*****Send for Your Copy—It's Free!***

Mention the JOURNAL when you write our Advertisers

## Music Appreciation Department

Conducted by ALICE KEITH, *Chairman*, New York City

### GENERAL COMMITTEE ON MUSIC APPRECIATION

ALICE KEITH, *Chairman*, New York City

GEORGE H. GARTLAN, *Vice-Chairman*, New York City

### SUB-COMMITTEES

#### *I. First Six Grades*

MRS. LENORE COFFIN, Indianapolis, Ind.  
EDWIN N. C. BARNES, Washington, D. C.  
FRANCES KESSLER, Bloomington, Ill.

#### *II. Junior High School*

SADIE RAFFERTY, Evanston, Ill.  
MAX KRONE, Cleveland, Ohio  
MINERVA HALL, Long Beach, Cal.

#### *III. Senior High School*

EDITH RHETTS, Detroit, Mich.  
INEZ FIELD DAMON, Lowell, Mass.

#### *IV. Concert Courses in the Schools*

MARGARET LOWRY, Kansas City, Mo.  
HELEN ROBERTS, Cincinnati, Ohio  
SUDIE L. WILLIAMS, Dallas, Tex.  
M. CLAUDE ROSENBERY, Harrisburg, Pa.

#### *V. Radio Concert*

ALICE KEITH, New York City  
FRANCES DICKEY NEWENHAM, Seattle, Wash.  
GRACE P. WOODMAN, Chapel Hill, N. C.

## OUR CHILDREN'S CONCERT ACTIVITIES

By MABELLE GLENN

President, Music Supervisors National Conference

THE idea of concerts for children organized and carried on as an integral part of the school music program was born of the large vision and boundless enthusiasm of many supervisors of music. In several cities of the United States children's concerts have been carried on with remarkable success. How to bring splendid first hand music within the reach of all school children seemed to me to be one of the first problems of the Music Supervisors National Conference. But the question was, how can we make school concerts available to all school supervisors? If children's concerts were to have their proper place in the field of music education the artists selected and the programs used must be especially adapted to school use; the activity must be an educational service more than a concert booking enterprise, and it should be self-sustaining. To attain this ultimate position, the activity devoted to children's concerts should be sponsored by some organization which would and could accept the responsibility for the

technical phases of school concerts. The Music Supervisors National Conference seemed to me to be the logical organization to sponsor such an activity.

While the plan for children's concerts had been generally discussed and nearly universally conceded, the opportunity but recently came for the successful inauguration of the project, thru our being able to interest Moreland Brown in the activity. Mr. Brown for many years had successfully managed Lyceum and Chautauqua circuits and for four years used teachers of music appreciation in his Junior Chautauqua programs. Following a careful going over of the plan with Mr. Brown, the matter was presented to the Board of Directors of the National Conference, who, without a dissenting voice, agreed that the plan for children's concerts under the name of SCHOOL CONCERT SERIES, with Moreland Brown as manager, be adopted as an activity of the National Conference.

# OXFORD MUSIC

## A MINIATURE HISTORY OF MUSIC. Percy Scholes. School Edition 50c.

This is a bird's eye view of the subject right up to the present day, written particularly for the non-specialist. The book is a useful text for a one year history class, and can be supplemented by the author's "Listener's History of Music," now complete in three volumes; or by Colles's "The Growth of Music," a history for schools and colleges.

## THE CONCERT-GOER'S LIBRARY OF DESCRIPTIVE NOTES. Rosa Newmarch Vols. I and II. Each \$1.50

These volumes contain notes on the most popular orchestral works found in the repertoire of symphony orchestras. The notes were originally written for the program books of Sir Henry Wood's Queen's Hall Orchestral Concerts, London. (Descriptive pamphlet with list of contents sent on request)

## THE LISTENER'S HISTORY OF MUSIC. Vols. II and III just published. Percy Scholes. School Edition each \$2.00

Volume I finishes with Beethoven; Volumes II and III carry the subject up to the present day. The matter though treated in a condensed form, is dealt with very thoroughly and in Mr. Scholes's inimitable fashion. (Annotated list of Scholes's books sent on request).

## THE SLUR. Tobias Matthay. \$1.00

One of Mr. Matthay's well known lectures for teachers. Of special interest to singers, conductors, and instrumentalists.

## THE PRINCIPLES OF EXPRESSION IN SONG. Hubert Brown. \$1.00

This book may be strongly recommended to Directors of Music, Supervisors of Music, and class teachers anxious to develop good choral singing, both unison and in parts.

## THE CLARENDON SONG BOOK. Just published. Edited by Dr. W. G. Whittaker, Herbert Wiseman and J. Wishart. Piano Edition \$1.50 School Edition 25c.

A new series of supplementary books for Public and High Schools, containing folk songs, classical and modern songs, round and canons. The accompaniments have been written specially for the class teacher. The series was originally conceived for the schools of Edinburgh, but as two of the authors, (Dr. W. G. Whittaker, eminent judge at English Festivals, and Herbert Wiseman, Director of Music, Edinburgh) have recently been guest lecturers at the summer sessions of Cornell and Columbia Universities, the aim of the series has been extended to meet conditions in this country. Copies of the two editions of Vol. I, will gladly be sent to teachers and supervisors. Descriptive list of contents sent on request.

## THE MUSICAL PILGRIM SERIES. Edited by Sir Arthur Somervell, Director of Music, Board of Education, London. Each 75c.

### Recent Additions

- |  |  |
|--|--|
| BACH: The Brandenburg Concertos. By J. A. Fuller-Maitland  | SCHUBERT: Quartet in D Minor and Octet. By A. Brent-Smith              |
| BEETHOVEN: Pianoforte Sonatas. Vol. II. By A. Forbes Milne | TSCHAIKOWSKY: Orchestral Works. By Eric Blom                           |
| HANDEL: The Messiah. By E. C. Bairstow                     | VAUGHAN WILLIAMS: An Introduction to his Works. By A. E. F. Dickinson. |

## OXFORD ORCHESTRAL SERIES: Edited by Dr. W. G. Whittaker.

There are now nearly a hundred numbers in this series for small orchestras. It caters to all combinations of instruments: Strings only—Strings, with or without Woodwind—Strings with various solo wind instruments—Full Chamber Orchestra—and other less usual combinations. Conductors are invited to send for scores on examination, stating the various combinations wanted. A full list of the series, with details of instrumentation, will be sent on request. The series is specially suited to High School Orchestras, where full instrumentation is not always needed.

Note: The Oxford University Press wishes to remind Supervisors of Music that the services of Duncan McKenzie, M.A. (Edinburgh) are available at all times for problems in connection with school music. Enquiries will receive his personal attention.

*New Supplementary Catalogue now ready.*

# OXFORD UNIVERSITY PRESS

114 FIFTH AVENUE

NEW YORK

Mention the JOURNAL when you write our Advertisers



Announcement was made in May, through letters sent to supervisors in a necessarily limited territory, that there would be a concert circuit, offering three artist groups and filling approximately 100 school dates. Replies indicated nearly universal interest among supervisors and a general desire to have the children's concerts. Many answered at once that they wanted them, while others replied that local plans could not be completed until fall. It is hoped that the supervisors using these 100 dates will make special preparation for their concerts, so that in each town they may be an outstanding contribution to music education.

Mr. Brown agreed that if the National Conference, working through its Concert Committee, would undertake to plan and direct the technical phases of the programs for children's concerts, he would undertake to organize one school circuit this first year, add additional circuits in following years, and guarantee the financial obligations. Mr. Brown stressed the fact that 100 dates on a concert circuit are likened to 100 chain stores. The 100 schools must join to buy and use the same three artist groups, with a uniform educational service, accepting the dates as assigned, on any school day, at intervals during the school year.

As a result the National Conference now has a "going" children's concert activity with the following attendant responsibilities:

1. To determine the number, type and size of units to be used on each circuit;
2. To select or approve the artists that will comprise these units;
3. To approve and suggest selections the artists will be prepared to give on the various school programs;
4. To prepare program notes and study suggestions for the general use of the supervisors using the concerts;
5. To select or approve trained teachers who in advance of each unit are to offer their assistance to local supervisors in preparing their audiences for the concerts;
6. To approve the price that is to be charged for the series.

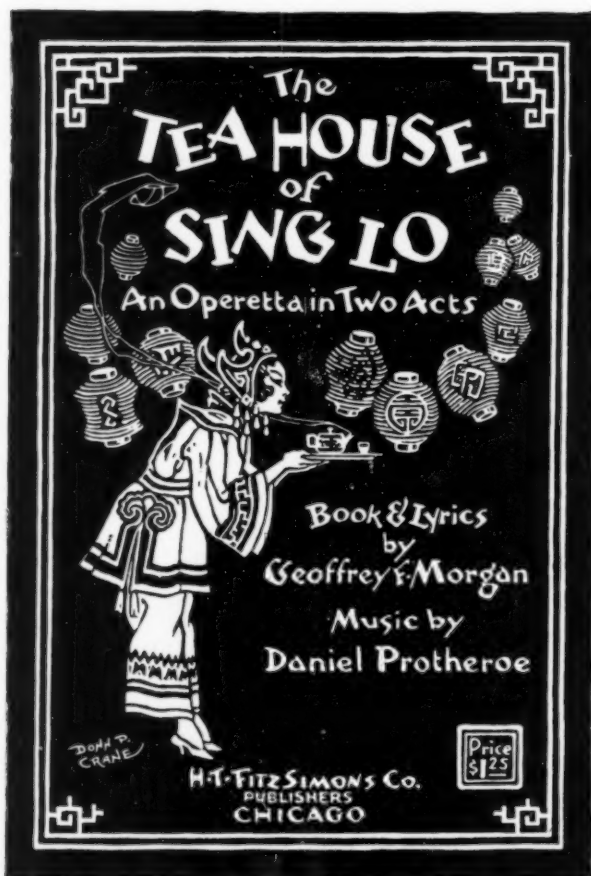
The results of such a circuit plan of operation are at once apparent in the quality of artists and programs our schools are going to receive this very first year and at a price of only \$500.00 for the series of three concerts, or an average of only \$166.66 per concert.

When the plan was being formed and it was agreed that for the first year we would use three artist groups (a violin-cello-piano trio; a concert pianist and a lyric soprano or tenor; and a condensed version of the opera "Hansel and Gretel", these three units to be sold at \$500.00) I never dreamed that we could expect to have the superior artists that have been secured for these children's concerts. Part of this comes because of our good fortune in finding some unusual artists interested in concerts of this particular type.

For our "Hansel & Gretel" unit, we concluded that the supervisors would be highly pleased if the Opera Department of the Eastman School of Music would produce the opera for us, using Eastman graduates, and putting it forth as an Eastman production, with all the attention to details which we knew this entailed. As a result of an early summer conference, we were assured the Eastman School was very much interested in cooperating with us in our plan of establishing children's concerts. They asked until September 15 after the reopening of school, to be sure that they could get the graduates desired for the opera, in which event they would put on the opera. As an alternative, through Mr. Arthur M. See, Secretary of the Eastman School of Music, arrangements were made with Mr. W. Rosing, Director of the American Opera Company, that, in the event the Eastman School of Music should decide they were not in a position to produce the opera as an Eastman production, then Mr. Rosing would produce the opera for us, using voices from the Eastman and other schools. And Mr. Rosing said "I have plenty of beautiful voices." So, in either event, we are assured

# Announcing—

A  
New  
Operetta  
for  
Junior  
or  
Senior  
High  
Schools



Vocal  
Score  
and  
Libretto  
\$ 1.25  
Orchestration  
and  
Stage Guide  
on rental

An amusing story of an American salesman mistaken for the American consul by a hidebound, ancestor-ridden tea house proprietor. One setting (a Chinese garden); Chinese costumes; easy, effective music by this well known composer. For Junior High or Senior High performance of the simpler type. Two acts; five male, four female principals with chorus S.A.B.

Our new complete catalog is now ready. Send for it together with our list of successful operettas, cantatas and orchestra music.

Gentlemen:

Please send your list of publications, also for examination "The Tea House of Sing Lo" by Protheroe. I am especially interested in seeing publications for, (give arrangement and grade) \_\_\_\_\_

Name \_\_\_\_\_ Street \_\_\_\_\_  
Town \_\_\_\_\_ State \_\_\_\_\_ School \_\_\_\_\_

**H. T. FITZSIMONS Co., Publishers, Dept. S, 23 E. Jackson Blvd., Chicago**

Mention the JOURNAL when you write our Advertisers

of a splendid production and of the cordial support of the Eastman School of Music and of Mr. Rosing and the American Opera Company.

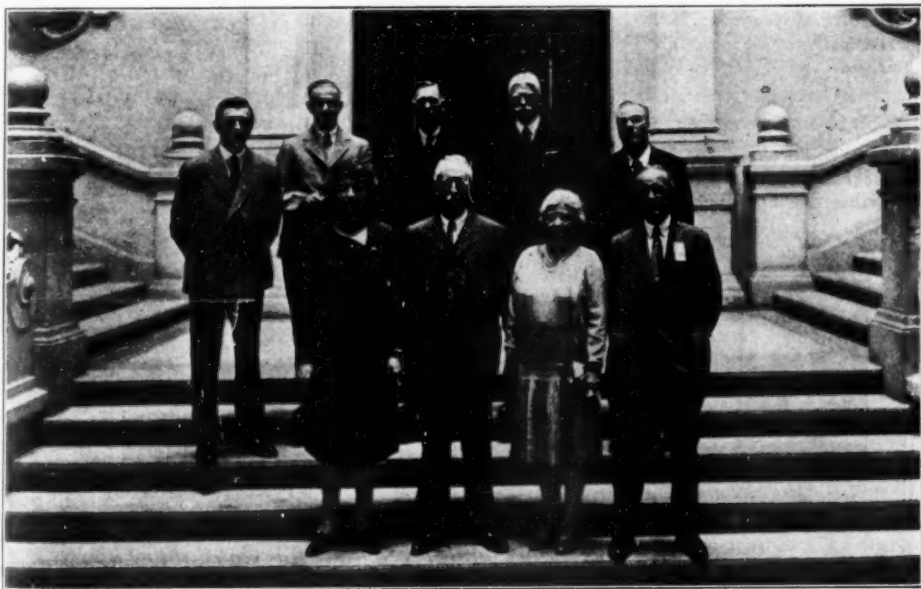
The Van Vliet Trio (violin, cello, piano) with Mr. Cornelius Van Vliet, nationally known cellist, as soloist, is an attraction that any music center might welcome.

The third unit of this school series will interest particularly supervisors who attended the Anglo-American Conference in Switzerland this summer. Steuart Wilson, a tenor from London, so captivated the Conference with his beautiful and intelligent singing that all Americans began wondering why America had not had the privilege of hearing this distinguished artist. Little we dreamed that we might be able to secure Mr. Wilson for our school concert series, but that is just what has happened. Mr. Wilson will be with us ten weeks this year. We invited him for twenty weeks, but his many bookings

in England could not be crowded together to make a twenty-week stay in America possible. Mr. Wilson is a master of the art of Lieder singing and also of Oratorio and opera singing. He is booked to sing a dozen performances of Bach's Passion Music according to St. Matthew in music centers of England during the Eastertide.

With Mr. Wilson will be a brilliant young pianist, Dalies Franz. Mr. Franz played for Kansas City children last year and is being brought back to Kansas City for six concerts this year because of many requests.

To this very worthy project of the Supervisors National Conference many persons are giving much time and thought, but the enthusiasm with which every suggestion is met by supervisors and superintendents is sufficient reward. "Music for Every Child and Every Child for Music" is fast becoming an actuality in America.



EXECUTIVE COMMITTEE 1929-31 ANGLO-AMERICAN MUSIC CONFERENCE

*First row: Mrs. Ruth Haller Ottaway, Sir Henry Hadow, Miss Mabelle Glenn, Percy A. Scholes.  
Second row: W. H. Kerridge, Paul J. Weaver, A. Forbes Milne, Wm. Arms Fisher, Harvey Grace.*

# WILLIS OPERETTAS

## STILL LEAD THE FIELD

### New Successes For The Coming Season



#### THE TOYMAKER By Bryceson Treharne

This operetta written for unison or two or three parts will be one of our greatest successes. The unusually fine score with Monica Savory's delightful story will appeal to all.

Three Acts. Time: One Hour and a Half

Vocal Score, piano acc.....	\$1.00
Stage Manager's Guide.....	1.00
Orchestration on Rental.....	10.00

#### GRANDFATHER'S CLOCK

By Bryceson Treharne

A musical fantasy in two prologues, two acts and an epilogue for mixed voices. A story of American life in the South in the early nineteenth century.

Another Great Success!

Time of Performance, Two Hours

Vocal Score, piano acc.....	\$1.00
Stage Manager's Guide.....	1.00
Orchestration on Rental.....	10.00



#### THE MAGIC MAKER

By J. K. Kendel

An excellent Indian story told in a prologue and two acts for mixed voices. A splendid operetta for use in High Schools.

Time of Performance,  
Two Hours

Vocal Score, piano acc.....	\$1.50
Stage Manager's Guide.....	1.00
Orchestration on Rental.....	10.00



#### AT THE END OF THE WARPATH

By John Iroquois

An Indian legend in a prologue and three acts for Unison or two-part. A story which will interest Junior High School boys and girls.

Time of Performance, One Hour

Vocal Score, piano acc.....	.60
-----------------------------	-----



#### DAME DURDEN'S SCHOOL

By May H. Brahe

A fairy operetta in one act for unison voices. A delightful entertainment which can easily be given by very young children.

Time of Performance, One Hour

Vocal Score, piano acc.....	.60
-----------------------------	-----

#### SAFETY

By Frank A. Marsales

A musical playlet with an interesting story in three acts for school and community entertainment. Easy to give.

Time of Performance, One Hour

Vocal Score, piano acc.....	.50
-----------------------------	-----



Send for Our New Complete Operetta Catalogue

**THE WILLIS MUSIC CO.** 137 WEST FOURTH STREET  
CINCINNATI, OHIO

## Vocal Music Department

Conducted by E. G. HESSER, *Director of Music*, Indianapolis, Ind.

### GENERAL COMMITTEE ON VOCAL AFFAIRS

E. G. HESSER, General Chairman, Indianapolis, Indiana

R. LEE OSBURN, Maywood, Illinois  
M. TERESA ARMITAGE, New York City

DR. HOLLIS DANN, New York City  
WILLIAM BREACH, Buffalo, N. Y.

### SUB-COMMITTEES

#### *I. Singing During Pre-Adolescence*

LAURA BRYANT, Chairman, Ithaca, N. Y.  
STELLA ROOT, St. Cloud, Minn.

#### *II. Singing During Adolescence (Junior High School)*

JANE E. WISENALL, Chairman, Cincinnati, Ohio  
PAULINE WETTSTEIN, Kansas City, Mo.  
MABEL SPIZZY, Tulsa, Oklahoma

#### *III. Singing by Mature Voices (Senior High School Voice Classes)*

ALFRED SPOUSE, Chairman, Rochester, N. Y.  
GEORGE OSCAR BOWEN, Tulsa, Okla.

#### *IV. Senior High School Ensemble Singing*

R. LEE OSBURN, Chairman, Maywood, Ill.  
J. GRIFFITH JONES, Cleveland, Ohio  
JACOB A. EVANSON, Flint, Michigan

## SECOND NATIONAL HIGH SCHOOL CHORUS

PRESIDENT Glenn has authorized the organization of the Second National High School Chorus as one of the features of the 1930 Conference. The Chorus will assemble at the Stevens Hotel, Chicago, on Monday morning, March 24, and rehearse twice daily until Friday. The concert will be given in the Auditorium Theatre on Friday evening, March 28 and, as in 1928, will be the closing event of Conference Week.

Dr. Hollis Dann has been appointed conductor. Mr. Frederick Alexander of Ypsilanti, Michigan, has accepted the invitation to serve as guest conductor. The name of another guest conductor will be announced later. President Glenn has reappointed Mr. R. Lee Osburn as chairman of the Organization Committee. Much of the success of the First National Chorus was due to his efficient leadership.

The widespread interest and enthusiasm aroused by the work of the First National Chorus at Chicago in 1928 has continued and an enthusiastic response to the announcement of the Second National Chorus is assured. In 1928 the applications were greatly in excess of the membership. This year the number of applications will undoubtedly be much larger.

The Chorus will number four hundred voices—sixty-eight first sopranos, fifty second sopranos, forty-two first altos, forty-eight second altos, forty-six first tenors, forty second tenors, forty-eight first basses and fifty-eight second basses.

Allotment of chorus members to the different states will be made in proportion to the high school enrollment, excepting that each State will be allotted a minimum of two members. The quota of chorus members for each State follows: Alabama 5, Arizona 3, Arkansas 3, California 24, Colorado 5, Connecticut 4, Delaware 2, District of Columbia 2, Florida 4, Georgia 5, Idaho 2, Illinois 23, Indiana 15, Iowa 13, Kansas 11, Kentucky 5, Louisiana 3, Maine 3, Maryland 5, Massachusetts 18, Michigan 17, Minnesota 11, Mississippi 3, Missouri 11, Montana 2, Nebraska 7, Nevada 2, New Hampshire 2, New Jersey 11, New Mexico 2, New York 43, North Carolina 7, North Dakota 3, Ohio 27, Oklahoma 9, Oregon 4, Pennsylvania 31, Rhode Island 2, South Carolina 3, South Dakota 3, Tennessee 5, Texas 13, Utah 3, Vermont 2, Virginia 5, Washington 8, West Virginia 5, Wisconsin 10, Wyoming 2.

*Each State will be given until December 1 to fill its quota. After that date members will*



What the Director of Music of the Public Schools in Kansas City has to say about

# Guy Maier's

## "Concerts For Young People"



"My dear Mr. Maier:

Because of the unusual interest of the children themselves in your music and you, I am writing to ask you to plan for another series of six concerts for our Kansas City children next season.

Your friendly attitude and conversation during the Young People's Concerts here, as though you were talking to three or four children instead of a large audience, made each one of the 10,000 who heard you feel that he was addressed personally. It must be gratifying to you to be able to maintain a high musical standard and at the same time bring so much joy into the lives of children.

Your ability to make the children concentrate on the music and forget everything else is a gift which is truly rare. When six large audiences of children sit "spell-bound" listening for over an hour to the best of music literature, We know that their imaginations have been stimulated to such an extent that the impression will be lasting."

Sincerely yours,

MABELLE GLENN

(Signed)

Director of Music.

For open dates apply to Concert Management Daniel Mayer Inc.  
Steinway Hall, New York.

(Steinway Piano)

be chosen from applications on file from any State, regardless of State allotment, until all sections of the chorus are filled. *All applications must be made not later than December 1*, as the chorus must be fully organized, the chorus books purchased and study of the music begun not later than January 1. Preference will be given to early applications.

All members of the chorus will be prepared by supervisors and directors of music in the high schools.

All who desire to recommend candidates should write at once for application blanks and enrollment cards to R. Lee Osburn, Director of Music, Proviso Township High School, Maywood, Illinois, Chairman of Committee on Organization. *An application blank is needed for each applicant for membership. Write immediately for the number of application blanks desired, enclosing a self-addressed, stamped envelope.* Suggestions concerning the selection of voices and other important details will be sent with the application blanks.

The program numbers have been chosen and approved by the Guest Conductor and the Vocal Affairs Committee consisting of Ernest Hesser, Chairman, Teresa Armitage, William Breach, Hollis Dann, R. Lee Osburn.

All the music will be bound in one volume which may be purchased of the Gamble Hinged Music Company, Chicago.

The program will be as follows:—

#### Part One

1. How Blest Are They.....Tchaikowsky  
(Eight Parts—A Cappella)
2. The Shepherd's Story.....Clarence Dickinson
3. The Death of Trenar.....Brahms  
(Accompaniment: Two Horns and Piano)
4. In Absence.....Dudley Buck  
(A Cappella)
5. Swansea Town.....Hampshire Folksong  
(A Cappella) Arr. by Gustav Holst
6. a. Night Whispers.....W. von Moellendorff
- b. By Babylon's Wave.....Gounod  
(A Cappella)  
Mr. Frederick Alexander—Conductor
7. a. Break Forth, Thou Beauteous Heavenly  
Light.....Bach
- b. Aberystwyth (Jesus, Lover of My Soul). Parry
- c. Hallelujah from "The Messiah".....Handel  
The Audience of Supervisors of Music

#### Part Two

8. The Three Kings.....Healy Willam  
(A Cappella)
9. a. Kye Song of Saint Bride...Joseph W. Clokey  
(Piano Accompaniment)
- b. Little Duck in the Meadow—"Ootyonushka  
Loogovaya".....Russian Folk Dance  
Arranged by Nikolsky  
(A Cappella)
10. O Can Ye Sew Cushions?  
Old Scottish Cradle Song  
(A Cappella) Granville Bantock
11. Ca' the Yowes.....Scottish Folksong  
(A Cappella) Arr. by Vaughan Williams
12. Emitte Spiritum Tuum.....Fr. Jos. Schuetky  
(A Cappella)

All teachers intending to send in applications for chorus membership are strongly advised carefully to look over the music before selecting the voices. The advantage of knowing the character and difficulty of the music prior to choosing the singers is obvious. *The book will be ready for delivery by November 1.*

In response to a general desire as expressed by a large number of supervisors and others, the program consists mostly of music sung a cappella. The accompaniments for the Brahms and the Clokey numbers and also for the three numbers to be sung by the audience of supervisors, will be played on two pianos by Mr. Frank Luker and Mr. Robert Braun. Mr. Luker, who was the official accompanist last year, will serve again in this capacity. Mr. Braun, official accompanist for the 1920 Supervisors Chorus at St. Louis, has consented to assist at the concert.

The audience at the choral concert will consist almost entirely of teachers and supervisors of music. Many members of the Conference have repeatedly requested that the supervisors shall take an active part in the program. Remembering the unique and distinctive choral singing done by the chorus of supervisors in previous Conference concerts after very little rehearsing, the Vocal Affairs Committee decided to include this unique feature in the program. Three numbers will be sung by the audience: "Break Forth thou Beauteous Heavenly Light," by Bach; "Aberystwyth," by Sir

(Continued on page 55)

# New 1929 Class - Room

## *For Class-Training at the Piano*

### THE YOUNG STUDENTS PIANO COURSE

Edited by *Dr. Charles N. Boyd, Miss Mary Macnair (L.R.A.M.) and Dr. Will Earhart*

**First Book, Price, 50 cents**

The aim of this Course is to teach children to play the piano without destroying their love for music; consequently nothing is included in the material except pieces, as distinguished from exercises. By adherence to folksongs the musical quality of the melodies is safeguarded, and a "teacher's part" enriches the effect of the pupil's melody.

Send for Sample Copy

## *For Class-Training of Young Violinists, use*

### STEPPING STONES TO VIOLIN PLAYING

*By Lawrence Sardoni*

For beginners of no previous training or experience. Octavo size—fits in the violin case—accessible price.

A teacher's manual enables the instructor to adapt to his own class-room or private teaching method the plan of class instruction, class position drills, bow drills, etc., used by the author in his long experience in class-training and in his notable success in the Boston Public Schools. The manual includes the piano accompaniment.

Teacher's Manual, 75 cents

Student's book 50 cents

## The FIRST SCHOOL series

### THE PHILHARMONIC

Forty Numbers

Full Score

Latest additions:

No. 31	BACH. Two pieces for String Orchestra: Air on G String and Gavotte	1.00
32	RAFF. Romance, in F (Original Key, D)	1.25
33	MOZART. Four Pieces for String Orchestra	1.25
34	RIMSKY-KORSAKOFF. Song of India	1.25
35	LISZT, CHOPIN, SCHUMANN and GRIEG. Four Modern Classics for String Orchestra	1.25

SEND FOR SPECIMENS



## OLIVER DITSON COMPANY

Chas. H. Ditson & Co., 104th St.

Try your first

# Book Methods and Music

## For Class-Training for Bands and Orchestra

### THE DITSON SCHOOL AND COMMUNITY BAND SERIES

Edited by *Osbourn McConathy, Russell V. Morgan and Harry F. Clarke*

10 Educational Books for individual band instruments and Strings.

Each, 75 cents

The *Leader's Book*, the key to the series, contains every tool the leader needs for group training. Price, \$1.50

2 selections from the chorals and full scored numbers are now recorded on five Victor Records with the right instrumentation just as it should be reproduced. Another unit in the Series is coming. Send for advance announcement.

## The First Number in a new Band Series

### THE BANDMASTERS REPERTORY, NO. 1

Ten concert numbers for High School Bands

Medium difficulty

Compiled and Edited by *N. Clifford Page*

Included are two Overtures, two Operatic Selections, a March and five other concert numbers in pleasing style, all good music. Composers represented: Bruenwald, Barmotine, Fulton, Balfe, Massenet, Bennet, Atherton, Planquette, Losey, Grant-Schaefer.

Standard Instrumentation, including Treble and Bass Clef Trombones and Baritone, and four Saxophones. 25 instrument Books and Conductor Part in short score.

Instrument books, each 40 cents

Conductor Part, 75 cents

## Series issued with FULL SCORE

### ORCHESTRA SERIES

Now issued

No.	Full Score
36 CADMAN. Festal March, in C	1.50
37 LULLY. Gavotte, in D minor	1.25
38 BRAHMS. Two waltzes, from Op. 39	1.25
39 TCHAIKOVSKY. Trepak ( <i>Nulcracker Suite</i> ) Op. 71, a	1.25
40 GLIERE. Romance and Mazurka (Strings)	1.00

Small and Piano, 75 cents each; Full and Piano, \$1.00 each; Piano Parts, 25 cents each; Other Parts, 15 cents each.

SEE SPECIAL SUPPLIERS CATALOG

179 Tremont St., BOSTON, MASS.

Co., 104th St., New York, N.Y.

try yours first



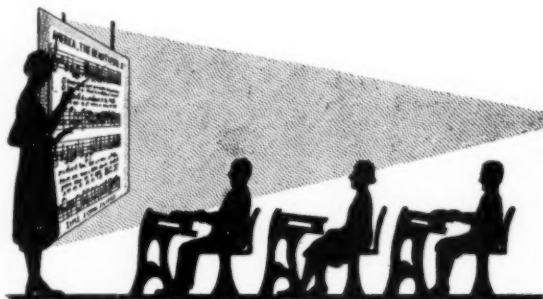
## Kirksville, Missouri the home of Sims Song Slides

To our many customers who have been confused by misleading advertising, we are glad to say that the Federal Trade Commission is handling the matter, and we hope you will be relieved of further inconvenience and confusion.

The Sims Song Slide Corp. is still located at Kirksville, Mo. No other slide company is now or ever has been located at Kirksville, Mo.

### *What We Have*

Patriotic and National songs  
Folk songs and old favorites  
Fun and recreational songs  
Spirituals  
Christmas carols  
Religious and devotional songs  
State songs  
School songs made to order  
Copyright songs not found in books  
Composers' pictures  
Pictures of historical interest  
Stereopticons  
Screens  
Filing cases



The Sims Song Slide Way Guarantees:  
Economy of time and money  
Correct Singing Posture  
Concentrated attention  
New copyright songs  
Sanitation

Compare the original Sims Song Slides still designed and made by those who made the first ones at Kirksville, Mo., with any other music slides on the market. The superiority of the Sims Song Slides is apparent.

Write for free copy of "The Day of Vision in Education"  
and complete lists and School Discounts

**Sims Song Slide Corp.  
Kirksville, Mo.**

Mention the JOURNAL when you write our Advertisers



## Instrumental Music Department

Conducted by J. E. MADDY, *Supervisor of Music*, Ann Arbor, Mich.

### GENERAL COMMITTEE ON INSTRUMENTAL AFFAIRS

J. E. MADDY, Chairman, Ann Arbor, Michigan

C. M. TREMAINE, Secretary, New York City

#### Band and Orchestra Section

RUSSELL V. MORGAN, Cleveland, Ohio

VICTOR L. F. REBMANN, Yonkers, N. Y.

LEE M. LOCKHART, Council Bluffs, Iowa

DAVID E. MATTERN, Ann Arbor, Mich.

A. A. HARDING, Urbana, Ill.

#### Piano Section

W. OTTO MIESSNER, Chicago, Ill.

HELEN CURTIS, Chicago, Ill.

T. P. GIDDINGS, Minneapolis, Minn.

OSBOURNE MCCONATHY, New York City

GEORGE H. GARTLAN, New York City

GUY MAIER, Ann Arbor, Mich.

## 1930 NATIONAL HIGH SCHOOL ORCHESTRA

Section A—Atlantic City, N. J. Feb. 23-27 (Department of Superintendence of the National Education Association—Conductors, Joseph E. Maddy and Walter Damrosch).

Section B—Chicago, Ill. March 21-26 (Music Supervisors National Conference—Conductors, Joseph E. Maddy and Frederick A. Stock).

THE expense of participating in either of these organizations will be about \$5.00 per day plus railroad fare. The two orchestras are entirely separate organizations and no player will be permitted to play in both. In filling out the application blank a student may indicate which organization he desires to enter and also indicate if he wishes to be considered for the other group in case he is not accepted for the one of his choice.

The National High School Orchestra was first assembled to play for the 1926 convention of the Music Supervisors National Conference at Detroit. In 1927 it was again assembled to play for the Department of Superintendence of the National Educational Association, at Dallas. The third assemblage was for the Music Supervisors National Conference at Chicago in 1928, from which grew the National High School Orchestra and Band Camp at Interlochen, Michigan.

These gatherings have proven that the idea of gathering selected players from all parts of the country is both practical and feasible. That the National High School Orchestra has become very popular is evi-

denced by the fact that two great educational bodies have urgently requested that it be featured at their 1930 conventions, and two great conductors have offered their services as guest conductors at these conventions.

While the personnel of these two sections of the National High School Orchestra will be entirely different, the organization and management will be practically the same. Each section will number about 300 players, carefully chosen for outstanding musicianship and character, comprising the following instrumentation: 100 violins, 40 violas, 30 cellos, 24 basses, 10 flutes, 10 oboes, 12 clarinets, 10 bassoons, 12 French horns, 12 trumpets, 12 trombones, 6 tubas, 12 harps and 6 percussion players. Membership is open to high school students of excellent character who are also fine musicians and loyal members of their own school music organizations. All applicants must be recommended by superintendent of schools, high school principal and music supervisor as to the above qualifications.

Applications may be sent in at any time. Selection of players will be made December 15 and players notified of their acceptance or non-acceptance on that date. Accepted players will be expected to send checks for \$25 before January 1, 1930, as assurance of good faith and to cover the cost of their hotel accommodations during their stay in



### Training the EAR—as well as the Hands

Teacher and pupil alike find Chickering a supremely satisfactory piano. Its magnificent tone is a decided asset in training the young ear to high standards.

In your studio you will find Chickering a reliable friend and cooperator whose good service becomes even better with the mellowing years.

You may recommend Chickering to your pupils with complete confidence that it

will always do your judgment credit and give them reason to thank you.

The Chickering dealer is a good man to know and to do business with. Call on him and try this great piano yourself. Should you decide to purchase, he will take your old piano as part payment. For catalogue write to Chickering & Sons, 584 Fifth Ave., New York City.



## CHICKERING

America's Oldest Piano

Chickering is America's oldest piano. Improvements made by Jonas Chickering well over a century ago, were so revolutionary that they later became the basis for all grand piano construction. At the great International Exhibition held at Paris, France awarded her highest decoration, the Imperial Cross of the Legion of Honour, to C. Frank Chickering for his contribution to the noble art of music.

Mention the JOURNAL when you write our Advertisers

Atlantic City or Chicago. Music will be sent out January 1 for advance practice and the players will be required to master their music before the orchestra assembles.

Players will be selected on merit as evidenced by their applications. Preference will be given first to the best player entered from each state and second to players who have been previous members of the National High School Orchestra or the National High School Orchestra and Band Camp.

Application blanks may be had by addressing Joseph E. Maddy, Box 386, Ann Arbor, Mich.

#### **NATIONAL HIGH SCHOOL ORCHESTRA TO PLAY IN NEW YORK, PHILADELPHIA AND WASHINGTON**

Immediately following the final program of the Department of Superintendence convention in Atlantic City, a select group of 200 players from the National High School Orchestra will travel to Philadelphia where they will give a concert Thursday evening, Feb. 27, at the Metropolitan Opera House under the auspices of the Philadelphia Civic Music Association.

The following evening, February 28, this group will play in Carnegie Hall, New York City, this concert being sponsored by Dr. John Erskine, President of the Juilliard Foundation, after which a reception will be given for the orchestra members at the Juilliard School of Music.

On Saturday, March 1, the orchestra will give a concert at the new Constitution Hall, Washington, D. C. sponsored by Mrs. (Senator) A. H. Vandenberg. This will be an invitation concert at which a large number of government officials will be present.

This selected orchestra of 200 players will consist of players who were trained at the National High School Orchestra and Band Camp last summer. The programs, which were rehearsed at the Camp, include more difficult numbers than those included in the Atlantic City or Chicago programs. One of the numbers will be Ernest Bloch's "America".

#### **NATIONAL CAMP A GREAT SUCCESS**

"The Overture 1929", the year book of the National High School Orchestra and Band Camp, will be ready for distribution by the time you receive this JOURNAL. You may have a copy, free, by writing Joseph E. Maddy, Box 386, Ann Arbor, Michigan.

The membership of the 1929 Camp included 232 high school students and 51 music supervisors attending extension courses offered in connection with the Camp. The faculty and counsellor staff of 70 well known musicians and educators pronounced the Camp the most inspiring experience of their lives.

An orchestra of 210; a band of 120; an a cappella choir of 80; a harp ensemble of 15; classes in conducting, harmony, composition, methods; private lessons; class lessons in all instruments; an opera; an oratorio; 15 symphonies—these were some of the accomplishments of the 1929 National High School Orchestra and Band Camp. Guest conductors included Howard Hanson, Leo Sowerby, Carl Busch, Earl V. Moore, John Minnema, A. A. Harding, Raymond Dvorak and others.

Dr. John Erskine, who appeared as soloist with the orchestra, said, "I shall be interested to see the results of this project ten years from now. I expect to see this camp duplicated and its influence spread widely. I believe that this camp will become a great institution in American Music."

United States Senator A. H. Vandenberg visited the camp with Mrs. Vandenberg and made the following statement: "The close connection of the students with Nature and the study of music is one of the most ideal things imaginable". Mrs. Vandenberg wrote: "The whole proposition is simply breathtaking in its conception and initiation."

The Camp was built to accommodate 300 players. 175 of the 1929 members are eligible to return in 1930, leaving 125 vacancies to be filled by new members. If you have any fine players of excellent character whom you would like to send, write for application blank and year book.

# NATIONAL MUSIC LEAGUE, INC.

## *President*

Mrs. Otto H. Kahn

## *First Vice-President*

Mrs. Christian R. Holmes

## *Honorary Vice-Presidents*

Harry Harkness Flagler  
Clarence H. Mackay  
Felix M. Warburg

## *Vice Presidents*

Mrs. Charles S. Guggenheimer  
Willard V. King  
Countess Mercati

## *Artist Advisory Committee*

Harold Bauer  
Gena Branscombe  
Sophie Braslau  
Walter Damrosch  
Emilio De Gorgorza  
Louise Homer  
Ernest Hutcheson  
Edward Johnson  
Hulda Lashanska  
T. Tertius Noble  
John Powell  
Olga Samaroff  
Andre De Segurola  
Lawrence Tibbett  
Efrem Zimbalist

The National Music League is a non-profit-making association organized for the promotion of musical activities and for furthering interest in music throughout the country.

In its work of promoting musical activities, the National Music League presents outstanding artists, selected from a vast number of candidates by competitive auditions. The Judges of the League Audition Committee are noted artists and educators. Acceptance of an artist for management by the League is the Hall Mark of musical merit. A number of League artists have achieved a deserved national prominence.

The high standard of the League is evidenced by the fact that out of some 2,000 applicants heard during the past four years, only about 3% have been accepted for booking by the League.

The National Music League is especially interested in the musical needs of the younger generation. It aims, through the development of educational concerts by young people for young people, to develop a new and enthusiastic concert-going public.

The League therefore welcomes the opportunity of coöperating with associations interested in the development of neighborhood concerts.

Special attention is paid to educational programs especially adapted to fit the curriculum of the school or college engaging the artist.

ARTISTIC SUCCESS is assured, because the artists of the League have been selected for outstanding musical ability by competitive auditions.

FINANCIAL SUCCESS is assured by the National Music League's unique plan. The National Music League aims to develop the maximum number of first-class concerts in North America, and to this end, operates a non-profit-making booking bureau in the interests of its clients and of the artists themselves.

No matter how limited the population, however scarce the funds, the National Music League welcomes an opportunity to suggest and supply a musical program.

## *Executive Director*

HAROLD V. MILLIGAN

## *Associate Director*

ERIC T. CLARKE

**Address: National Music League, Inc., Steinway Building,  
113 West 57th Street, New York, N. Y.**

### CONTEST BOOKLETS READY

"1930 State and National Band Contests" and "1930 State and National School Orchestra Contests", containing the contest numbers and rules for the 1930 contests, are ready for distribution and may be had by addressing C. M. Tremaine, Director, National Bureau for the Advancement of Music, 45 West 45th Street, New York.

The first National High School Orchestra Contest was held at Iowa City, May 17 and 18, with 14 orchestras competing. The Class A winning organizations were Lincoln, Nebraska, first; Hammond, Indiana, second; and Flint, Michigan, third. The Class B winning organizations were Mt. Clemens, Michigan, first; Michigan City, Indiana, second; and Decatur, Michigan, third.

The third National High School Band Contest was held at Denver, Colorado, May 24, 25 and 26, with 27 bands competing. The Class A winning bands were Nicholas Senn High School, Chicago, first; Modesto, California, second; and Gary, Indiana, third. The Class B winning bands were Lansing Vocational, Lansing, Michigan, first; Belvidere, Illinois, second; and Princeton, California, third.

### Second National High School Chorus

(Continued from page 47)

Hubert Parry, to the hymn "Jesus, Lover of My Soul"; and "The Hallelujah" from "The Messiah." It is rather a hazardous undertaking to sing these selections, especially the Hallelujah, without rehearsal. Certainly no other excepting a Welsh audience at an Eisteddfod would dare to attempt it. If we could sing from memory as the Welsh do, there could be no doubt of success.

Both adults and children of European peoples sing a large repertoire of music in parts from memory.

President Glenn, the Vocal Affairs Committee and other Conference leaders believe that the singing of these three numbers on the National High School Chorus program

from memory by three or four thousand supervisors would be an ideal beginning of a campaign looking to the memorizing by all children in the upper grades and high school of a limited number of songs everybody should know, chosen presumably by the Research Council and the National Conference. The three selections will be found in the new edition of the "Twice Fifty Five Songs" Green Book to be published shortly by C. C. Birchard & Company, Boston and New York. Would it not be a delightful and epoch-making event for a great American audience to sing well three great choruses from memory without rehearsal?

### On Music as Medicine

(Continued from page 47)

poetry and music over the oceans or the deserts, if necessary, through all material obstacles, to reach the needy, thirsty, heart and ear of the weary, the suffering, the anxious and the sleepless. Medicine indeed, like the sunlight itself, with healing in its wings.

In sweet music is such art  
Killing care and grief of heart.

### PLEASE SEND US

the names and addresses of  
School Music Teachers

### THE JOURNAL

is published by the Conference as a means of educational propaganda. We want it to reach all progressive school music teachers. Will you help us find them?

Paul J. Weaver, *editor*  
Cornell University 320 Wait Ave.  
Ithaca, New York



# WITMARK

## SCHOOL PUBLICATIONS



ABBREVIATIONS:—2—Two part; 3A—Three part—S. S. A.; 3B—Three part S. A. B.; 3C—Three part S. S. A. or T. T. B.; M—Four part male voices; F—Four part female voices; MX—Four part mixed voices.

A HUNTING WE WILL GO (Paraphrase) KOUNTZ  
2—2358—12c 3B—2339—15c  
3C—2360—15c M—2361—15c MX—2323—15c

DEAR OLD SCHOOL DAYS HOSCHNA  
2—2285—12c 3C—2266—15c 3A—2277—15c  
M—2278—15c F—2279—15c MX—2280—15c

GOOD NIGHT MY LOVE TO THEE KOUNTZ  
2—2231—12c 3B—2296—15c 3C—2295—15c  
M—2297—15c MX—2298—15c

ITALIAN STREET SONG HERBERT  
2—2296—12c 3A—2297—15c 3B—1868—15c

LAMPLIT HOUR PENN  
2—2400—12c 3A—1536—15c 3B—1837—15c  
M—1231—15c F—1232—15c MX—1233—15c

MOONBEAMS HERBERT  
2—2355—12c 2A—2356—15c  
3B—2357—15c MX—1768—15c

SING ALONG PENN  
2—1772—12c 3C—1773—15c 3B—1926—15c  
M—1769—15c F—1770—15c MX—1771—15c

SOFTLY AT NIGHTFALL THE MOONLIGHT COMES STEALING KOUNTZ  
2—2304—12c 3C—2305—15c 3B—2306—15c  
M—2285—15c MX—2303—15c

SONG OF THE ANVIL KOUNTZ  
2—2248—15c 3B—2239—20c M—2241—20c  
MX—2233—20c

SONG OF FAREWELL KOUNTZ  
2—2250—20c 3B—2229—25c 3C—2253—25c  
M—2247—25c F—2252—25c MX—2249—25c

SPRING IS HERE WITH JOY AND SONG KOUNTZ  
2—2281—15c 3B—2238—20c  
3C—2238—20c MX—2284—20c

STRUMMING WOODS  
2—1873—12c 3B—1874—15c  
M—1954—15c MX—2111—15c

THE HEART OF THE WEST TRINKAUS  
M—2309—20c F—2321—20c MX—2313—20c

THE OPEN ROAD IS CALLING  
2—2299—12c 3B—2300—15c M—2282—15c

WELCOME TO ALL WHO GATHER HERE KOUNTZ  
2—2376—12c 2C—2375—15c 3B—2374—15c  
M—2373—15c MX—2325—15c



TWO PART—S. A. 12c  
WHY SHOULD IT MATTER, ("Serenade Badine")—Marie  
HOW LOVELY THE MEADOWS, (Last Waltz) —Weber

THREE PART—S. S. A. 15c  
THE MILL STREAM, (The Mill) —Jensen  
FIREFLIES, (Children) —Blatt  
WHEN MORN COMES FORTH, (Humoresque)—Tschaihouvsky  
MERRILY A-DANCING, ("Arragonaise" from "LeCid") —Messner

THREE PART—S. A. B. 15c  
THE EVENING STAR, ("Abendstern" from "Tannhauser") —Wagner  
THE BELLS, ("Prelude in C# Minor") —Rachmaninoff  
TILL VICTORY BE WON, ("Su! del Nilo" from "Aida") —Verdi  
AH! THAT THOU MIGHT E'ER BE MINE ("Sappische Ode") —Brahms

THE CLOWN, ("Vesti La Giubba" from "Pagliacci") —Leoncavallo

FOUR PART—T. T. B. B. 15c  
THE CLOWN, ("Vesti La Giubba" from "Pagliacci") —Leoncavallo

FOUR PART—S. A. T. B. 15c  
SOFTLY AS NIGHT IS FALLING, (Serenade) —Tosti  
THE CLOWN, ("Vesti La Giubba" from "Pagliacci") —Leoncavallo  
HEROES OF OLD, ("La donna e mobile" from "Rigoletto") —Verdi  
VOICE OF SPRING, ("To Spring") —Grieg  
LAND OF HEART'S DESIRE, ("Connais Tu Le Pays?" from "Mignon") —Grieg

Numbers Published Separately from  
THE MESSIAH—Handel

THREE PART—S. S. A. 15c  
REJOICE GREATLY, O DAUGHTER OF ZION  
THEN SHALL THE EYES OF THE BLIND BE OPENED  
HE SHALL FEED HIS FLOCK LIKE A SHEPHERD  
HE WAS DEPISED

FOUR PART—S. A. T. B. 15c  
COMFORT YE MY PEOPLE  
EVERY VALLEY SHALL BE EXALTED  
BEHOLD! A VIRGIN SHALL CONCEIVE  
O THOU THAT TELLEST GOOD TIDINGS TO ZION  
THERE WERE SHEPHERDS ABIDING IN THE FIELD  
AND LO! THE ANGEL OF THE LORD CAME UPON THEM  
AND THE ANGEL SAID UNTO THEM  
AND SUDDENLY THERE WAS WITH THE ANGEL  
GLORY TO GOD IN THE HIGHEST  
WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER  
HOW BEAUTIFUL ARE THE FEET OF THEM  
THEIR SOUND IS GONE OUT INTO ALL LANDS  
I KNOW THAT MY REDEEMER LIVETH!  
HALLELUJAH!

WE WILL GLADLY SEND ANY OR ALL THE ABOVE ON APPROVAL

FREE SEND FOR OUR COMPLETE OCTAVO CATALOG CONTAINING  
ON REQUEST OVER 2400 ARRANGEMENTS FOR TWO, THREE AND FOUR-  
PART SINGING.

M. WITMARK & SONS DEPT. P 1650 BROADWAY, NEW YORK

Mention the JOURNAL when you write our Advertisers



# WITMARK

## OPERETTAS

by ARTHUR A. PENN

### CAPTAIN CROSSBONES

Comic opera in two acts; 7m, 5f and chorus. 2 hours. Price \$1.50.

### THE FLOWERS THAT BLOOM IN THE SPRING

One act operetta for 10 girls or adults. 1 hour. Price \$1.00

### THE LASS OF LIMERICK TOWN

Romantic comic opera in two acts; 9m, 5f and chorus. 2 hours. Price \$1.50.

### THE LAST REHEARSAL

Musical extravaganza in one act. 6m, 6f and chorus. A genuine novelty. 1 hour. Price \$1.00.

### MAID OF THE MILL

A rural operetta in one act. 3m, 2f and chorus. 1 hour. Price \$1.00.

### THE MIDDIE MAIDS

One act extravaganza for 12 girls, boys and girls or adults. 1 hour. Price \$1.00.

### THE SWAMI OF BAGDAD

Musical comedy in two acts. 11m, 10f and chorus. 2 hours. Price \$1.50.

### THE VAGABONDS

Operetta in one act for boys and young men. 1 hour. Price \$1.00.

### YOKOHAMA MAID

Japanese comic opera in two acts; 6m, 5f and chorus. 2 hours. Price \$1.50.

### ORCHESTRATIONS FOR THE ABOVE CAN BE RENTED

### DREAM BOAT

Operetta in two scenes for grade children. 1 hour. Price 75c.

### THE LADIES' AID

A musical satire for 13 females. Vocal score and libretto. Price \$1.00.

### CHRISTMAS OPERETTAS

#### TOMMY MURPHY'S CHRISTMAS

Delightful story. One act, embodying the true spirit of Christmas. 1 hour. Price 60c.

#### UP THE CHIMNEY

1 hour or longer if desired. Delightful for children. Price 75c.

#### CHRISTMAS WITH THE OLD WOMAN WHO LIVED IN A SHOE

Juvenile, musical play for children. One and one-half hours or longer. Price 50c.

#### A JOKE ON THE TOY MAKER

For use at Christmas time, Santa Claus substitutes for Father Fun. Price 75c.

#### THE SPIRIT OF CHRISTMAS

Musical play. 1 scene. Easily staged. Attractive music. Time ½ hour. Price 60c.

## CANTATAS and CHORUSES

by RICHARD KOUNTZ

### THE MESSIAH—SCHOOL EDITION

Handel's Immortal Work. Recast in choral form and the choruses rewritten within the compass of the adolescent voice, making of this master piece a work ideally fitted and superbly arranged for High School Chorus. Price \$1.00.

### AMERICAN ODE

A chorus for Male, Female and Mixed Voices with optional soprano (or Tenor) and Bass Solos. Price, each 60c.

### CARAVAN

A cantata for Soprano, Alto and Baritone chorus. Price \$1.00.

### IN WOODLAND

A two part cantata for Soprano and Alto chorus. Price 60c.

### SPRING COMETH

A cantata for Two-Part, Soprano and Alto, Three Part Soprano, Alto and Baritone, Soprano, Soprano and Alto or Soprano, Alto and Alto choruses with optional solos. Price 60c. each.

### THE SONG OF MAN

A chorus for Male, Female and Mixed voices. Price 60c

### SPECIAL NOTICE

The following Cantatas when presented in costume and with scenic effects are exceedingly striking and picturesque. Those desiring to produce them in this manner can secure from the publishers a detailed stage manager's guide. Price 75 cents.

### THE HARVEST

A cantata for mixed voices. Especially suitable for Thanksgiving Day. Price \$1.00.

### GLAD TIDINGS OF GREAT JOY

A Christmas Cantata for Soprano, Alto and Baritone wrought upon a text unusually poetic and singable. Price 60c.

### THE WONDROUS STORY

A Christmas cantata for Soprano and Alto, Soprano, Soprano and Alto or Tenor, Baritone and Bass, and Soprano Alto, Tenor and Bass. Price 60c. each.

### ORCHESTRATIONS FOR THE ABOVE CAN BE RENTED

WE WILL GLADLY SEND ANY OF THE ABOVE "ON APPROVAL."

CATALOG  
FREE

### THE WITMARK OPERETTAS—CANTATAS—CHORUSES

Contains Complete Details, Story, Cast, Musical Numbers' Prices, Rental of Orchestrations, etc., of All Our Operettas' Cantatas and Choruses, Including the Above. A World of Information—If Interested—SEND FOR IT NOW.

CATALOG  
FREE

M. WITMARK & SONS DEPT. P. 1650 BROADWAY, NEW YORK

Mention the JOURNAL when you write our Advertisers

# New Methods for Classes!

## Gamble's Class Method For Strings

By Max Fischel and Aileen Bennett

Adapted for individual, class or full string quartette instruction; written especially for proper development of public school beginners. Just the method for separate classes for each instrument, or any ensemble combination of the beginner orchestra string section. Use the coupon for copies "On Approval."

Book I, published for Violin, 60c., Viola, Cello, and Bass, 75c

## The Mirick Method of Instrumental Instruction

By Galen C. Mirick

"In all my twenty-five years experience I have never found anything that will give beginners such an easy understanding of playing. It saves class and instructor so much time," says R. S. Goodin, Huntsville, Ala.

The Director's Manual makes leadership possible to even inexperienced musicians. Each instrument part includes a Sight Reading Supplement and Fingering Chart.

"The 'MIRICK POCKET CHARTS' are the finest and clearest I have ever seen. After having seen the sample, my pupils can scarcely wait until their own copies come," says Arthur L. Williams, Oberlin College, Ohio.

Obviously, the method is one that GETS RESULTS. We guarantee success with this method. Director's Manual and Score, each \$1.50. Parts for all instruments, 75c each.

## Reference Set of Fingering Charts for Teachers

A complete folio of wonderfully clear, new MIRICK POCKET CHARTS are now available for teachers' reference. The set includes fingering charts for:

Piccolo (Meyer & Boehm System)  
Flute (Meyer & Boehm System)  
Oboe (Military & Conservatory System)

Clarinet (Albert & Boehm System)  
Saxophones  
Bassoon (Heckel System)  
Cornet, Trumpets, Tenors

Horns in F  
Baritone  
Trombone  
Eb Alto  
Eb, Bb and BBb Bases

The charts are supplied with a Gamble Hinge Folio for you to insert in the order you prefer. It has ample space for inserting other material. Purchased separately, the set would cost \$2.43. Price complete, \$1.50.

## Appreciation Series For Beginning Orchestras

By Aileen Bennett

Brings Schubert and Haydn Symphonies within the scope of the very early beginners' orchestra, without ruining them by extreme simplification. The best of the great classics are in preparation for the Appreciation Series. Check the coupon for descriptive circular or for copies "on approval" if you have a beginning orchestra.

### THE BEST OF SERVICE—ON ALL PUBLICATIONS

Your POSITIVE orders or "ON APPROVAL" Selection Orders, for any Music Published will be given careful, immediate and satisfactory attention. Our stock is very complete, our experienced clerks ready to serve you with EVERYTHING IN VOCAL OR INSTRUMENTAL MUSIC.

Mail the Coupon NOW   
**Gamble Hinged Music Co.**  
INCORPORATED

"The Home of Hinged Music"

228 SO. WABASH AVE  
CHICAGO

### MAIL COUPON FOR COMPLETE INFORMATION OR COPIES "ON APPROVAL."

Gamble Hinged Music Co.,  
228 So. Wabash Ave., Chicago, Ill.

Please send complete information about items checked:

- ☐ Gamble Class Method for Strings.  
☐ The Mirick Method of Instrumental Instruction.  
☐ Appreciation Series for Beginning Orchestras.

Please send "on approval" for 15 days at no obligation to buy:

- ☐ Gamble's class Method for Strings. ☐ Violin. ☐ Viola.  
☐ Cello. ☐ Bass.  
☐ The Mirick Method—Director's copies and any 3 instrument parts.  
☐ Reference Set of Mirick Fingering Charts.

- Appreciation Series.  
☐ Haydn Symphony Suite. ☐ Score. ☐ Small. ☐ Full.  
☐ Schubert Symphony Suite. ☐ Score. ☐ Small. ☐ Full.

Name.....

Street.....

City..... State.....

Mention the JOURNAL when you write our Advertisers

## California Conference

L. WOODSEN CURTIS, Los Angeles, California, 2nd Vice-Pres. and Editor

HERMAN TRUTNER, JR., Oakland, Cal. President

MRS. GERTRUDE B. PARSONS, Los Angeles, Cal., 1st Vice-Pres.

S. GRACE GANTT Berkeley, Cal., Secretary and Treasurer

F. F. JEFFERS, San Jose, Cal., Auditor

SINCE affiliation with the National Conference the annual dues for the California members will be three (3) dollars a year, the same as paid by members of other sections. Of this amount 75 cts. goes to the National, 75 cents is retained by the Section and \$1.50 goes to the Publication Fund. Each member will receive a copy of the Annual Book of Proceedings, which is always very interesting and well worth \$1.50; also the regular issues of the MUSIC SUPERVISORS JOURNAL, the official organ of the California Conference.

Dues paid this Fall will be for the Calendar year 1930, and entitle the member to the 1930 Book of Proceedings.

Each district of the State (conforming to that of the California Teachers Association) will have a membership committee with chairman, who will present all matters pertaining to affiliations with the National Conference, such as dues, Book of Proceedings, Supervisors Journal etc., to the Music Section Meetings during Institute week and urge membership in our California Conference.

The State chairman of membership is the 1st Vice President, Mrs. Gertrude B. Parsons, Polytechnic High School, Los Angeles, Cal. to whom all district chairmen will report. It is hoped that all those who were members during 1929 will retain their membership under the new order of things.

The officers of the California Conference are listed above at the head of this, our regular department of the JOURNAL. The revision of the Constitution and By-Laws is being made, to conform to those of the National Conference. Meanwhile, additional officers are required to meet the new

conditions, and at a meeting of the Executive Committee held in July the following were elected, to hold office until the next regular meeting of the Conference: L. Woodsen Curtis, Los Angeles, 2nd Vice-President and Editor; F. F. Jeffers, San Jose, Auditor; Mrs. Mary McCauley, Sansalita, and Ernest L. Owens, Mill Valley, members of the National Board of Directors.

Since California has become a part of the National Conference by action of the teachers assembled at the annual meeting of the California Public School Music Conference held in San Francisco last March, it will not be amiss to present a short history of the early days of Public School Music Teachers meetings and associations.

As far back as 1919 annual sessions were held, called by the State Board of Education. Mrs. Shallenberger McNaught of the State Board was much interested in these meetings with a view to improving conditions, especially for Rural communities. Later Mrs. Grace Stanley and Miss Lang were the guiding spirits who did much to bring the music teachers and supervisors together annually for discussion and presenting class work in various branches.

Miss Helen Heffernan for the past several years has done much to promote associations and the general improvement of Public School Music teaching methods.

The earliest group of teachers was the Los Angeles City and County Public School Music Teachers Association. At a later date, about 1924, this group expanded so as to embrace the whole of Southern California and a new name was selected—"The Southern Public School Music Teachers Associ-

# MODERN EDUCATIONAL MATERIAL for the PROGRESSIVE MUSIC SUPERVISOR

## OPERETTAS

### MINIATURE MUSIC DRAMAS

*Vocal Adaptations of Famous Compositions with*

*Text, Stage Directions, Illustrated Settings and Suggestions for Costuming*

By JANE KERLEY

1. PROLOGUE—Wake! Say Good Mornin', Theme from Impromptu, Op. 142, No. 3, Schubert. 2. The Traffic Accident, First Loss, Op. 68, No. 16, Schumann. 3. The Shadow Dance, Theme from Sonata No. 9, Mozart. 4. The Circus Pony, Moment Musical, Op. 94, No. 3, Schubert. 5. In a Spinning Room, Song Without Words, Op. 67, No. 4, Mendelssohn. 6. The Minuet, from "Don Giovanni," Mozart. 7. The Marionettes' Dancing Lesson, Pizzicati from the Ballet "Sylvia," Delibes. 8. EPILOGUE—A Child's Thought at Eve, Prelude, Op. 28, No. 7, Chopin.

For concert programs, general occasions, assembly, Parent-Teacher's meetings, these short sketches require very little preparation. They are also an invaluable aid in appreciation work.

Price \$1.50

### THE MAGIC DREAM

Text by G. S. MONTANYE

Music by A. LOUIS SCARMOI IN

Extremely attractive in its simplicity, is this one act musical playlet for the younger grade children. The scene is Archie's home in the late afternoon and is very easy to stage. Amusing characters representing Archie, Jane, Four Tin Soldiers, a Clown, Arithmetic, Spelling, Reading and the Spirit of Happiness. Vocal score contains full directions for costumes and staging.

Price 75 cents

### THE LUCKY JADE

A Musical Comedy in Two Acts

Book by JOS. B. HARRISON

Music by DON WILSON

Lyrics by HARRISON & WILSON

A high school production with modern setting and costumes. Prologue which is optional, takes place in a Voo-doo temple in the heart of Africa.

Melodies that the audience will sing as they leave, clever lyrics and humorous situations throughout.

Orchestration and stage guide available on rental.

Price \$1.50

### RECENT SCHOOL CHORUSES

Ballade of Colleens..... Mackey-Cautell	\$ .15	Seville..... Clark	.15
(T.T.B.)		(S.A.B., T.B.B., S.S.A.)	
Night Fancies..... von Blon	.15	Spirit of Youth..... Smith	.15
(T.B.B., S.S.A.)		(S.S.A., T.B.B., S.A.B.)	
Night Fancies..... von Blon	.12	Song to the Flag..... Boehme	.15
(S.A.)		(S.S.A., S.A.B., T.B.B.)	
Sun is Not Abed..... Atherton	.12	Argument..... Loomis	.12
(S.A.)		(S.A.)	
Up in A Swing..... Atherton	.12	Raindrops..... Loomis	.12
(S.A.)		(S.A.)	
Little Indian, Sioux or Crow..... Atherton	.12	Pussywillow..... Loomis	.12
(S.A.)		(S.A.)	
Time to Rise..... Atherton	.12	Night is King..... Lake	.15
(S.A.)		(S.A.B., S.S.A., T.B.B.)	
Restlessness..... Clark	.15	Our Flag..... Guard	.15
(S.A.B., S.S.A.)		(S.A.B., S.S.A., T.B.B.)	

For Band, for Orchestra and for Band and Orchestra combined

## AMERICAN SPIRIT BAND and ORCHESTRA FOLIO

by M. L. LAKE

CONTENTS: America—Star Spangled Banner—Yankee Doodle—Home Sweet Home—Simplicity March—Happy Days Waltz—Assembly March—Sunset Reverie—On the Hike March—Andante Cantabile (Tschalkowsky)—Flag Day March—School Days Waltz—Some Pep Galop—The Swan (Saint-Saens)—Dixieland Fox Trot—Songs of America Selection—Graduation March.

INSTRUMENTATION: 1st Violin A, 1st Violin B, 2nd Violin, 3rd Violin (in absence of Viola), Viola, Violoncello (Baritone bass clef), Basses (String Bass and Tuba), Piccolo in D<sub>3</sub>, Flute or Piccolo in C, E<sub>3</sub> Clarinet, Solo B<sub>3</sub> Clarinet, 1st B<sub>3</sub> Clarinet, 2nd B<sub>3</sub> Clarinet, Oboe, Bassoon, E<sub>3</sub> Alto Saxophone (Alto Clarinet), B<sub>3</sub> Tenor Saxophone (Baritone treble or Bass Clarinet), B<sub>3</sub> Soprano Saxophone, E<sub>3</sub> Baritone Saxophone (E<sub>3</sub> Bass treble clef), C Melody Saxophone, Solo or 1st B<sub>3</sub> Trumpet (Cornet—orchestra and band), 2nd B<sub>3</sub> Trumpet (Cornet-Flugelhorn), 3rd B<sub>3</sub> Trumpet or Cornet, 4th B<sub>3</sub> Trumpet or Cornet, 1st and 2nd Trombones treble clef (B<sub>3</sub> Tenors—band only), 3rd Trombone treble clef (B<sub>3</sub> Bass—band only), 1st Trombone bass clef (Band only), 2nd Trombone bass clef (band only), 3rd or Bass Trombone (orch. and band), 1st Horn in F (orch only), 2nd Horn in F (orch. only), 1st E<sub>3</sub> Horn (Alto or Mellophone (orch. only), 2nd E<sub>3</sub> Horn (Alto or Mellophone (orch. only, 1st E<sub>3</sub> Alto (Horn or Mellophone—band only), 2nd E<sub>3</sub> Alto (Horn or Mellophone—band only), 3rd E<sub>3</sub> Alto (Horn or Mellophone—band only), 4th E<sub>3</sub> Alto (Horn or Mellophone—band only), Drums, Tenor Banjo. Prices: Piano Conductor .75 Each Part .40.

**CARL FISCHER, Inc., Cooper Square, NEW YORK**  
BOSTON: 252 Tremont Street—430 S. Wabash Avenue, CHICAGO

Mention the JOURNAL when you write our Advertisers

ation". Mrs. Annie Marie Clarke-Ostrander was president in 1924. In 1925 the State Board of Education called a meeting of public school music supervisors and teachers which was held in Pomona. At this meeting the state-wide association came into being as The California Public School Music Conference. The Southern Association continued on as a section of the State group. Mr. Charles M. Dennis, Dean of the Conservatory, College of the Pacific, Stockton, was elected the first President of the California Public School Music Conference.

Under Mr. Dennis' able leadership the conference was placed on a firm footing and membership increased. It was at this time, 1924, that the Public School Music Bulletin was launched by Mr. and Mrs. Melvin Bartlett of Los Angeles. This magazine received the endorsement of the Superintendent of Public Instruction and became in a way the official organ of the Conference. To Mr. and Mrs. Bartlett is due much credit for efforts put forth in furnishing a medium for advanced thought and practice in public school music instruction in California.

In 1926 Mr. Dennis was re-elected as president. Membership continued to grow, meetings were commencing to assume considerable proportions and were much more interesting and worth while for teachers and supervisors.

The following year the Conference was held at Long Beach. This was a splendid meeting; good fellowship prevailed and a worthy program was presented. Mr. Ernest L. Owen of Mill Valley was elected President.

It was during Mr. Owen's year of office that the first All-State High Schools Orchestra was organized and a concert given at Sacramento during the Convention of High School Principals. This orchestra had 211 players and was drawn from 109 high schools throughout the State. The success of this concert, as well as matters pertaining to Conference affairs, gave evidence of the organizing ability of Mr. Owen. His year as President left the Conference in a prosperous condition.

In 1923 the Conference was held in Fresno. A fine program was presented which held many demonstrations of class work in different grades ending with an orchestral concert by a selected group of students from high schools of the San Joaquin Valley.

Miss Minerva Hall of Long Beach was elected President for the new year. Under Miss Hall's leadership membership grew to considerably over 400. During Miss Hall's term much was done to crystallize the idea of affiliation with the National. When the proposition for affiliation was presented at the Conference which was held in San Francisco last March, it was voted unanimously.

This Conference was probably the largest and most ambitious of any held thus far. The attendance was large, and among the many excellent features presented were the All-Bay High School Orchestra of 157 players and the All-Bay High School Chorus of 276.

Affiliation with the National having been accomplished, thus ended the "California Public School Music Conference". Under the new order of things the name has been changed to California Music Supervisors Conference. Mr. Herman Trutner Jr. of Oakland was elected President.

California is now a section of the National, a consumation which has been long sought by many. Through affiliation with the National, California is brought into the larger sphere of public school music activities. The old order merges into the new, fully equipped and professionally prepared.

The California Music Supervisors Conference will be found fully abreast of the times, ready to play its part in every way, and add perhaps, if not the most brilliant, at least a very luminous section to the great galaxy of sections which constitutes the Music Supervisors National Conference of the United States.

As the youngest member in the National, we enter humbly—not in swaddling clothes, but as one fully grown and ready to go!





**"We now have  
10,000  
pupils taking  
PIANO  
Instruction"**

*Says . . .*

**Wm. J. Bogan**

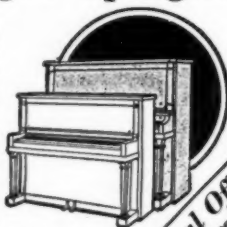
*Supt. of*  
**CHICAGO PUBLIC  
SCHOOLS**

**M**R. Bogan also makes this statement: "Music ought to be a fundamental in every system of education . . . We ought to be a cultured nation. I think the Piano will lead us in that way."

THE CABLE COMPANY, makers of fine Pianos for half a century, years ago sensed the coming demand for a fine school Piano, and

**The CABLE Midget Upright**

was created. Now it is used in thousands of schools throughout the country. Their experience has proven that the sturdy construction, beauty, and rich tone quality of the Cable Midget Piano are distinct aids to the rapid development of piano work. So popular has this delightful instrument become that even greater numbers have been purchased for use in small homes, apartments and studios.



**THE CABLE COMPANY**

*Makers of the Famous Line of Cable-made  
Pianos and Inner-Player Pianos*

**1207 Cable Building : Chicago**

**Note this Special offer:** Available to your school, to you for your home, and to all members of the school profession. Please send me details of your special offer to teachers and schools and full particulars of the Cable Midget Upright. **THE CABLE COMPANY** 1207 Cable Building CHICAGO

☐ For my School ☐ For my Home

Name \_\_\_\_\_ Address \_\_\_\_\_ School \_\_\_\_\_ State \_\_\_\_\_



## Eastern Conference

PAULINE A. MEYER, Cortland, New York, 2nd Vice-Pres. and Editor

M. CLAUDE ROSENBERRY, Harrisburg, Pa., President  
ELBRIDGE S. PITCHER, Auburn, Me., 1st Vice-President  
MARION E. KNIGHTLY, Winchester, Mass., Secretary

CLARENCE WELLS, Orange, N. J., Treasurer  
F. COLWELL CONKLIN, Larchmont, N. Y., Director  
ANNABEL GROVES HOWELL, Wilmington, Del., Director

THE activity of the music supervisors in the Eastern Conference manifests itself in the fall in their enthusiastic meetings with the various state teachers associations. October and November will be the time for all of these meetings except those in Massachusetts and Pennsylvania, which come later.

**Maine.** The Maine music supervisors are to have a strong program in Portland on October 25, Mrs. Dorothy Marden, president. Music numbers will be given by the Portland High School Orchestra, the Waterville J. H. S. Boys' Glee Club, the Lincoln J. H. S. Orchestra of Portland, the Fryeburg Academy Glee Club, and the Bangor High School Band. Miss Ethel M. Lee, supervisor of vocal music in the Waterville schools will discuss "Boys' voices in the Junior High Schools" in connection with the appearance of her glee club. The program contains two addresses by visitors from outside the state. One is by C. M. Tremaine, director of the National Bureau for the Advancement of Music; the other by Miss Pauline A. Meyer, director of music, State Normal School, Cortland, N. Y.

**New Hampshire.** Mr. Harry W. Davis of the Keene State Normal School presides at the meeting at Littleton on October 4th. The most interest centers around the performance of the State High School Orchestra, which will be recruited mainly from towns in the northern part of the state, and which will be directed by George T. Goldthwaite of Berlin. The program is a fine one, including the Schubert *Unfinished Symphony* and will be given in the evening. The

afternoon program includes social singing under the direction of Herbert R. Fisher, Manchester, an open forum on common problems of the music teacher, and an address by Supt. of Schools Almon W. Bushnell of Henniker. An address of unusual interest will be given by Prof. Leonard B. McWhood of Dartmouth College, on the "Place of Music in School Education".

**Vermont.** The Vermont Music Supervisors Association always has a live meeting in connection with the state convention in October.

**Rhode Island.** This association always meets the last Thursday in October in connection with the State Teachers' Institute. Miss May H. Hanley is president. This year the feature of the program will be an address by Frederick H. Haywood, of the Haywood Institute of Universal Song, New York City.

**Connecticut.** The Connecticut Music Teachers' Association consists of private teachers of music, special teachers of music and supervisors. Miss Marie Bissell of Hartford is president. The Fall meeting is always held in connection with the State Teachers' Convention in October. The morning session usually has a lecture of general musical interest by some prominent person; the afternoon session is given to the discussion of some subject of special interest to supervisors.

**New Jersey.** Mr. R. A. L. Smith of Newark presides at the annual meeting to be held at Atlantic City on November 11 at the time of the State Teachers' Convention. The special feature of this convention will

## START The NEW BAND and ORCHESTRA RIGHT

The *EDUCATOR ORCHESTRA FOLIO*—That justly famed Teaching Method by C. L. Barnhouse, has started thousands of Orchestras on the right road to success. We are pleased to announce that this Folio now has Bb Clarinet Book, and we have also added Eb Alto; Eb Baritone; Bb Tenor and Bb Bass Saxophones.

Prices—60c per Book; Piano \$1.00—10% on ten or more Books.

The *EDUCATOR Book I*—has performed the same mission for thousands of Bands. Contains rudiments of music complete; unison exercises and 8 complete pieces of music for Full Band. The greatest 32 page beginners' book ever offered for 30c or 25c in quantities of 20 books or more, any instrumentation.

The *EDUCATOR Book II*—The first Unison Exercise Book ever published for Military Band, still holds the lead. Capable critics declare it unsurpassed. Mr. C. L. Barnhouse with years of experience as Teacher; Bandmaster; Composer and Publisher of his own work, has put the fruit of his labor into this book, and no one is better qualified. 318 Unison Exercises. *DON'T EXPERIMENT*—Get the BEST. \$1.00 per Book or 80c in quantities of Ten Books or more.

## EDUCATORS—Educate with *The Educator*

### The CAMPUS CONCERT COLLECTION by G. E. Holmes.

Our NEW Folio, containing 16 original, superior selections in same key for Band and Orchestra and playable together. Everything heart could desire in way of instrumentation.

### The CELESTIAL COLLECTION by Geo. D. Barnard.

Another NEW Folio that is of unquestionable value to Supervisors. Contains 14 Gems such as Pilgrims Chorus; Schubert's Serenade etc.; 17 Standard Hymns; 4 Negro Spirituals and 3 National Airs. In same key for Band and Orchestra and playable together.

The *ARTARMO* and The *MELODIE* Orchestra Folios now have parts for C.; Bb; and Eb Saxophones.

Prices on all Collections listed above: Band 25c per Book.

Orchestra 50c, except Piano which is \$1.00. 10% discount if you mention this Journal.

*LITTLE PRIMROSE OVERTURE* by Edw. Hazel—NEW—For Grade School Band or Orchestra. Band \$1.25. Small Orch. 80c. Large Orch. \$1.00.

The *NEW SCHOOL BAND SERIES* by Victor J. Grabel, Conductor of The Chicago Symphony Band and Director Band Department, The Sherwood Music School.

*First Parade March—Junior Cadets March—Class Mates March—March of the Legion.* Specially arranged for School Bands with new features in instrumentation. Full Band—60c each. 10% discount of course.



Send for samples of the above, also our complete Catalog of over 2,000 Band and Orchestra arrangements and a dozen Band and Orchestra Collections, specially suited and extensively used by Schools.



**C.L. BARNHOUSE, OSKALOOSA, IOWA**



be the Sunday afternoon concert to be given by the State High School Orchestra of 150 pieces. Conductors for this concert will be Arthur Brandenburg of Elizabeth, Clarence Wells of Orange, and R. A. L. Smith of Newark. The program is exceptionally fine, including works by Wagner, Beethoven, Dvorak, Delibes, and Luigini.

**Delaware.** Wilmington has a Public School Music Teachers' Club, which holds monthly meetings throughout the year. The first meeting will be held October first, Mrs. Anabel Groves Howell, president. There is also a State Music Teachers' Association.

**New York.** New York music supervisors meet with the State Teachers' Association in seven different zone meetings:

*Northern Zone, Potsdam, October 10-11;* Miss Glazier, of Gouverneur, chairman.

The program features two instrumental demonstrations:—string instruments by Franklin H. Bishop, and wind instruments by James Garfield, both of the Potsdam State Normal School. The three speakers are to be Dr. Charles H. Farnsworth of New York; Jay W. Fay of Plainfield, New Jersey; and Russell Carter, State supervisor of Music for New York.

*Eastern Zone, Albany, October 24-25;* Ralph Winslow of Albany, chairman.

Musical inspiration at this meeting will be furnished by Dr. T. F. H. Candlyn of Albany State College in his organ recital and in his demonstration with some of his choristers. The addresses promise to be no less interesting, for the speakers are Paul J. Weaver, of Cornell University; Bernard B. Nye of New Rochelle, N. Y.; Mrs. La Dow of Menands, N. Y.; Dr. Sigmund Spaeth of New York City; and Russell Carter, State Supervisor for New York.

*Central Western Zone, Rochester, November 1-2;* Miss Lulu M. Curtis of Canandaigua, chairman.

The Rochester West High School Choir under the direction of Alfred Spouse, the

West High String Quartet under the direction of Henry Osborne, a violin solo by Mr. Osborne and a vocal solo by Miss Anne Morrow of Rochester are the musical numbers. A rhythm band demonstration by second grade pupils will be conducted by Miss Maria Childs of Rochester, and a demonstration of voice training by Howard Clarke Davis of the State Normal School at Fredonia. Harold L. Butler, Dean of the School of Fine Arts, Syracuse University, Frederick H. Haywood of New York City and Dr. Jacob Kwalwasser of Syracuse University will be the speakers

*Southern Zone, Binghamton, November 1-2;*

Miss Pauline A. Meyer, of State Normal School, Cortland, chairman.

Music at the opening of each session is to be furnished by the Binghamton High School Festival Chorus, Ray Hartley, director, and by the Cortland High School Orchestra, Manetta F. Marsh, director. There will be two demonstrations—a second grade class lesson, by a special teacher of music in the Binghamton schools, and a demonstration in the teaching of music appreciation by Miss Helen S. Leavitt of Boston. The latter demonstration will be preceded by an address. A pro and con discussion of the relationship between grade teacher and music supervisor will be given by Mrs. Perkins of Johnson City and George J. Abbott of Elmira. Addresses are scheduled by Dr. Jacob Kwalwasser of Syracuse University, and Paul J. Weaver of Cornell University.

*Western Zone, Buffalo, November 8-9;* Miss

Julia Leonard, of Lockport, chairman.

Friday will have three addresses:—by Mr. Roy B. Kelley, superintendent of the Lockport schools; Mr. Russell Carter, state supervisor of New York; and an address with a demonstration by Mr. Bruce Carey, Director of Music, Girard College, Philadelphia, "The Boy Voice in Singing". Saturday morning will be given over to various demonstrations in the Buffalo schools.

*Music***MR. SUPERVISOR***Costumes**will you put on a musical show this year?***TAMS-WITMARK MUSIC LIBRARY, INC.**

THE LARGEST MUSIC LIBRARY IN THE WORLD

Rents Everything for a Stage Performance

*Why not change the old minstrels to a musical comedy that has been a hit on Broadway?*SCHOOLS, COLLEGES, GLEE CLUBS, CHORAL SOCIETIES  
LODGES, CHARITABLE AND FRATERNAL ORGANIZATIONS*Here are a few suggestions picked from hundreds in our library:*Arcadians  
Chocolate Soldier, The  
Count of Luxembourg, The  
Everywoman  
Fortune Teller  
Going Up  
Good Morning DearieHoneymoon Lane  
It's Up To You  
Little Nellie Kelly  
Merry Widow, The  
Mocking Bird, The  
Naughty Marietta  
Oh KayPink Lady  
Robin Hood  
Royal Vagabond, The  
Sally  
Sweethearts  
Take It From Me  
Two Roses

These Broadway hits were tremendous financial successes in New York and on tour and have been released through us by the owners for amateur presentation. They have also drawn capacity houses in Eastern colleges and schools.

We suggest one of these for your next musical event to improve your profits beyond expectations.

We also rent anything from Wagner's "Ring" Cycle to "Pinafore" with full or condensed orchestration, solo and chorus parts, prompt books, stage manager's guides and dialogue parts.

Also MASSES, ORATORIOS, CANTATAS, EXCERPTS FROM OPERAS, CONCERT ARIAS, CONCERTED NUMBERS; as well as orchestrations for symphony orchestras of standard works.

Send for catalogues and prices.

**TAMS-WITMARK MUSIC LIBRARY, Inc.***Most Complete Institution of its Kind in the World*

318-320 W. 46th STREET

NEW YORK, N. Y.

**TAMS RENTS COSTUMES**OF EVERY DESCRIPTION  
FOR EVERY OCCASION

SPECIALISTS ON COSTUMES FOR PLAYS, OPERAS, OPERETTAS, MINSTRELS, ETC.

Produced by Churches, Schools, Convents, Amateur Societies

COSTUMES TO ORDER

WIGS

MAKE-UP

*It Pays to Communicate With Us***TAMS** 318-20 West 46th Street  
- - - - New York - - - -

Mention the JOURNAL when you write our Advertisers

## Tests and Measurement Department

Conducted by PETER W. DYKEMA  
Professor of Music Education, Teachers College, Columbia University  
New York City

### A CRITIQUE OF MEASURES OF MUSICAL TALENT

C. O. WILLIAMS

Assistant Professor of Education, Pennsylvania State College

Editor's note: Three reasons have led to the inclusion of the article which is ready below,

First: So much has already been accomplished with tests and measurements in music that persons who are familiar with some portions of the work need to have, from time to time, a summary of the whole field so that they may properly relate the parts with which they are already familiar.

Second: So many new readers have been added to the JOURNAL circulation since this department was started that they necessarily have thus far only a partial understanding of the extent and significance of the movement and will be able to see later developments better through the perspective which this review article presents.

Third: During the remainder of the year it is hoped to print articles on newer phases, the understanding of which takes for granted a knowledge of the main developments in the field such as those which are summarized below.

Mr. C. O. Williams, the writer of this article, prepared it in connection with a course in Teachers College devoted to Vocational Guidance. It was, therefore, formulated from the point of view of the needs of the general reader and educational administrator rather than the music specialist.—P.W.D.

#### Introduction

**T**EACh your boy to blow a horn and he will never blow a safe" is a catchy advertising slogan for a manufacturer of musical instruments, but its contention is not supported by scientific evidence. This latter fact does not diminish its potency in influencing parents and teachers to advise many boys and girls to begin taking private lessons on a musical instrument. Large numbers of boys and girls are spending money and time taking music lessons and are doomed to failure because they lack the native ability. Conversely, many others who might succeed are not securing instruction because they or their parents or teachers are not aware of their possibilities in this line.

Recent investigations in experimental psychology indicate that musical talent is

inherited, the abilities being directly connected with the physiology and structure of the nervous system. Dr. Peter Sandiford of the University of Toronto, in his recent book, "Educational Psychology", makes a very positive statement concerning it:

"The ability to discriminate pitch is a native physiological capacity, which is independent of intelligence and training. Some people of perfectly normal hearing cannot distinguish pitch differences amounting to a half-tone; others can distinguish pitch differences as small as  $1/200$  of a tone. Since pitch discrimination is fundamental in music only those pupils who can discriminate between pitches differing on the average by  $1/30$  of a tone or less should attempt a thorough musical education." (12)

In this paper the writer is interested mainly in finding an answer to two questions. First, do the tests now being used measure musical talent? Second, are the results obtained valuable for prognosis and vocational guidance?

Scientific investigation in this field was begun more than thirty years ago by Dr. Carl E. Seashore, Professor of Psychology at the University of Iowa. (15) His findings have furnished the incentives for a considerable portion of the experimentation in this field since that time. He was guided in his experimentation by two hypotheses: first, every person has some degree of musical talent, probably distributed in the population in conformity to the curve of chance; second, musical capacity is not a single inherited capacity but is made up of numerous





# The RHYTHM BAND Series

**W**HO can foretell what these three Hoffman Hits will do? On the heels of Volume I, an instant and widespread success, come Volume II. Then came the TEACHER'S MANUAL. All three volumes have literally taken schools everywhere by storm!

Just what you want for the Rhythm Band (or Toy Symphony Orchestra). All three books by the same well-known authors, Lyravine Votaw, Ruth Laederach and Cora Mannheimer. Arranged and tested in school rooms, by practical school teachers and composers, these volumes are destined to scale the heights of popularity.

The music is for the piano. Folk dances, classics, some original compositions—all simply arranged. Scored for each of the instruments, with a "score key," enabling the director to indicate instantly the various parts. Phonograph records, the numbers of which are given, are available for nearly all the selections. Volumes I and II are graded so that there is constant progression as the band becomes proficient. Volume III, now in preparation, carries the class still further in the course.

The MANUAL is most complete. Useful in any course for the rhythm band. Plans for organization, seating (with full diagram); correct use of instruments (with photographs of the children holding the instruments); conducting—scores for the rhythm band—pattern lesson plans—all are features of this helpful MANUAL.

Send for your "on approval" Copies of the RHYTHM BAND SERIES. You will want to keep all three of them. Price, each book ..... \$1.00

Send for  
"On Approval"  
Copy



**The Raymont A. Hoffman Co.**  
509 S. Wabash Ave. CHICAGO, ILL.

Please send me a copy of each of the items checked, on approval for examination:

- ( ) Vol. I—Rhythm Band Series.  
( ) Vol. II—Rhythm Band Series.  
( ) Vol. III—Rhythm Band Series (in preparation).  
( ) Teacher's Manual—Rhythm Band Series.

Name.....  
Address.....  
City..... State.....

Mention the JOURNAL when you write our Advertisers



specific capacities, many of which are independent of one another. It was his belief that these capacities could be detected early in life, and he set himself to the task of devising tests for measuring them.

In making the inventory, Dr. Seashore attached great importance to two fundamental factors, the attributes of sound and the generally recognized powers of the mind. He recognized that all sounds have four attributes: pitch, intensity, duration and extensity. In classifying the factors of the musical mind he took cognizance of the traits which are necessary for the apprehension and expression of the recognized attributes of sound. He accordingly developed a technique for testing an individual's sensitiveness to pitch, time, intensity, consonance and tonal memory. (14)

#### Method of Procedure

This study will summarize the data contained in the bibliography. The numbers in parentheses appearing throughout the text refer to the items bearing those numbers in the bibliography. Each test that has been used to measure musical talent will be carefully analyzed in an effort to find answers to the two questions appearing in the Introduction above.

#### Classification of Tests

In general, two kinds of musical tests are now being used. Aptitude tests measure innate capacities. They are psychological measures and may be divided, for convenience, into three groups: sensory tests, feeling tests and motor tests. Achievement tests reveal what an individual has learned and what he is doing with his endowments. They are pedagogical measures.

The following tests have been used and will be analyzed here:

##### *Sensory Tests*

- Seashore, Measures of Musical Talent.
- Schoen, Test of Relative Pitch and Rhythm.
- K-D Musical Tests.

##### *Feeling Tests*

- Kwalwasser, Tests of Melodic and Harmonic Sensitivity.
- Schoen, Test of Tonal Sequence.

##### *Motor Tests*

- Seashore, Tests of Motor Control.
- Ream, The Tapping Test; a Measure of Motility.

#### *Achievement Tests*

There have been a number of successful attempts to measure accomplishment in music, but since this paper intends to deal only with the measurement of talent, no attempt will be made to analyze them. They will be of immense value in testing the validity and reliability of the measure of talent. A separate bibliography of achievement tests is appended for reference, and particular attention is called to a book by Dr. Jacob Kwalwasser, Professor of Music Education, Syracuse University.

#### Analysis of Individual Tests

##### SEASHORE, MEASURES OF MUSICAL TALENT

1. *Description.* These tests were first used with individuals who were tested by means of special apparatus in a laboratory. They have since been refined and recorded on six 12-inch double-faced phonograph records, which may be used for group testing in school rooms and studios. A detailed description of each of the six tests follows:

a. *Pitch Discrimination.* The subject is asked to listen to paired tones from tuning forks and judge whether the second tone is higher or lower than the first. The test consists of 100 trials which range in difficulty from tones differing in vibration frequency from 30 double vibrations down to  $\frac{1}{2}$  a double vibration. There are ten groups of ten trials each, all the pairs in a given group differing by the same number of vibrations. One criticism of the test is that it is too short and another is that it is not sufficiently discriminating. The first fifty trials are too simple and the last 50 are so difficult that frequently the person with superior talent fails to earn more than half right.

b. *Intensity Discrimination.* Subject is instructed to listen to paired sounds and judge whether the second sound is weaker or stronger than the first. It consists of 100 trials and covers a wide range of intensity differences, controlled electrically by a buzzer. Critics say that it measures intensity of noises rather than intensity of musical tones; but practically all agree that the only variable element is intensity, which makes for validity.

c. *Sense of Time.* The sense of time is measured by asking the subject to judge whether a second time interval is longer or

# SUCCESS IN MUSIC

Success in Music is easy—it is merely the adding each week, each month, a little more knowledge, a little more skill through properly directed study and training. Thousands of good musicians are standing still—are “in a rut”—because they have gone as far as their training in music will permit.

Is this your case? If so, then the solution is a simple and easy one. More money, greater recognition, higher positions are ready and waiting for you, just as soon as you are ready for them.

## LET US HELP YOU

For 26 years this great Musical Organization has been helping ambitious musicians help themselves. Thousands of letters from enthusiastic students and graduates testify to the great value and profit of our training.

In your spare time, right in your own home, and at a trifling cost, you can get additional training that will be the best and most profitable investment you have ever made.

Sample lessons sent without obligation

Only by making an examination of the actual lessons can you form an intelligent opinion of the real merit of this remarkable method of music instruction. They will show you how quickly you can equip yourself for greater things in a musical way and make more money from music than ever before.

Write today for sample lessons, catalog and full details. Don't fail to say which course you are interested in.

**University Extension Conservatory**  
Langley Ave. & 41 St. Dept. 484  
Chicago, Illinois

### WE HAVE COURSES IN

Piano  
Harmony  
Voice  
Choral Conducting  
Public School Music  
Violin  
Cornet  
Guitar  
Banjo  
Mandolin  
History of Music  
Advanced Composition

## Miniature First Violin and Solo Trumpet Parts

to any of the following SPECIAL CATALOGS free on request. Order by letter, as Catalog A, Catalog G, etc.

**A] JACOBS' ALBUM OF MASTER CLASSICS FOR ORCHESTRA AND BAND.** Complete for either ensemble and in same key. 38 separate books. All saxophones; clarinets and trumpets in B $\flat$ . 14 numbers, representing such composers as Gounod, Rubinstein, Beethoven, Handel, Tchaikowsky and Wagner. Prices: Piano Acc. \$1.00 net; all other books each 50c net.

**B] JACOBS' ENSEMBLE FOR ORCHESTRA, BAND AND SAXOPHONE BAND.** 14 original compositions by various American writers. Complete for full orchestra, for band, and for saxophone band. Published in same key. Clarinets and trumpets in B $\flat$ . 41 separate books, including lead parts for violin, B $\flat$  trumpet, oboe, soprano saxophone in C, B $\flat$  soprano saxophone, E $\flat$  alto saxophone, tenor banjo, plectrum banjo. Tenor banjo chords. Prices: Piano Acc. \$1.00 net; all other books each 50c net.

**C] JACOBS' FOLIO FOR SCHOOL ORCHESTRAS and other Young Instrumental Ensembles.** Clarinets and trumpets in B $\flat$ . Parts for 17 instruments. All saxophones. Tenor banjo chords, all mandolins and guitar acc. 3 volumes. Prices, each volume: Piano Acc. 75c net; all other books each 40c net.

**D] JACOBS' FOLIO OF CLASSICS FOR ORCHESTRA.** Such selections as Kamennoi-Ostrow (Rubinstein), Polonaise Militaire (Chopin), Triumphal March (Verdi), Angelus (Massenet). Parts for saxophones; clarinets and trumpets in B $\flat$ . 3 volumes. Prices, each volume: Piano Acc. \$1.00 net; all other books each 50c net.

**E] JACOBS' LOOSE LEAF COLLECTION OF STANDARD MARCHES FOR ORCHESTRA.** 15 marches, including such standards as Our Director, National Emblem and NC-4. Lead instruments: First violin or solo-first E $\flat$  alto saxophone. Complete also for saxophone trio. Trumpets and clarinets in B $\flat$ . Tenor banjo chords. 3 volumes. Prices, each volume: Piano Acc. \$1.00 net; all other books each 50c net.

**F] JACOBS' MUSICAL MOSAICS FOR ORCHESTRA.** 15 colorful and characteristic compositions of diversified types, suitable for theatre, hotel, concert and school use. 2 volumes. Prices, each volume: Piano Acc. \$1.00 net; all other books each 50c net.

**G] JACOBS' CONCERT ALBUM FOR ORCHESTRA AND BAND.** 14 numbers complete for either band of orchestra (playable in combination). Clarinets and trumpets in B $\flat$ . Tenor banjo chords. Lead parts for eight different instruments. Includes complete saxophone band arrangement. Contains such numbers as Rakoczy March (Berlioz-Liszt), Pasquinade (Gottschalk) and Amaryllis (Ghyss). Prices: Piano Acc. \$1.00 net; all other books each 50c net.

**H] 6 OVERTURES AND 2 SUITES FOR ORCHESTRA.** Grades one to three. Includes the popular overtures “Gloriana,” “Northern Lights,” and “Health and Wealth,” by Weidt, and the Suites, “Three Sketches from Old Mexico” (Kenney) and “A Night in India” (Cobb). Clarinets and trumpets in B $\flat$ ; saxophones (E $\flat$ , B $\flat$  and C).

**I] THE WALTER JACOBS SELECT REPERTOIRE FOR YOUNG BANDS** (not a collection). Grade; very easy and easy. 46 melodious individual numbers unsurpassed in merit and popularity. Great favorites with band teachers everywhere. All parts on separate sheets. Instrumentation includes all saxophones.

**WALTER JACOBS, Inc.**

120 Boylston St., Boston Mass.

*Publishers of Jacobs' Orchestra Monthly and Jacobs' Band Monthly.*

shorter than the first, the intervals being marked off by clocks. The test consists of 100 trials involving discriminations of time intervals varying from 1.00 second to 1.20 seconds. Critics hold that a better test would be obtained from intervals filled with tone than from empty intervals, but there is no evidence to support this contention.

d. *Sense of Consonance.* The subject is instructed to judge on basis of smoothness, blending and purity whether the second pair of tones heard is worse or better than the first. The test consists of 50 items. It is considered the poorest test in the set as evidenced by the low coefficients of reliability. The criteria for judging which pair is better are conflicting and confusing and are often abandoned by the subject. Also, the time allowed to make the judgment is not sufficient.

e. *Sense of Tonal Memory.* The test consists of 50 trials representing five degrees of difficulty in increasing order. There are ten trials each of two-tone, three-tone, four-tone, five-tone and six-tone patterns. Every tonal pattern is repeated and in the repetition one tone is changed and the subject is asked to name the tone that was changed. In an effort to prevent giving the musically trained person an advantage, there is no melodic relationship between the tones.

f. *Sense of Rhythm.* The subject is instructed to listen to the paired patterns and judge whether the pair is the same or different. It consists of 50 items which increase in difficulty. Tone is eliminated from the test so that an individual trained in music would have no advantage. Since the test correlates highly with the test for tonal memory, it seems to involve considerable memory, but this does not invalidate the test.

2. *How was the test standardized?* The tests have been given several hundred times to school children and to students in the University of Iowa. The norms are presented in the form of percentile rank and are given for three groups, fifth grade, eighth grade and adults. Percentile ranks are obtained for each of the six traits measured and

are never combined or averaged together. Charts are provided for graphing the talent profile for each individual in terms of the percentage of correct responses. Dr. Seashore's book, "The Psychology of Musical Talent" contains much information about standardizing the tests.

3. *How were the Tests evaluated?* a. *Validity.* Dr. Stanton and Dr. Gaw have published some data bearing on the validity of the Seashore tests. In both cases the comparison was made between ratings on the tests and ratings by music teachers. There have not been published any comparison for persons of known musical proficiency who took the tests. This must be done before the tests can be accepted as valid tests in predicting future success in musical accomplishment. Furthermore, the case would be materially strengthened if a large number of persons were tested and followup records were kept in order to learn the degree with which the tests actually predict success.

b. *Reliability.* Ruch and Stoddard, in their recent book, published the following coefficients of reliability for the Seashore Tests:

Pitch	r equals	..70
Intensity	"	..66
Time	"	..53
Consonance	"	..35
Memory	"	..66
Rhythm	"	..50

In all cases the probable error was sufficiently low that the coefficients are really significant and indicate a fair degree of reliability for three of the tests; but it is quite evident that the tests fall far short of the standard set for reliability of intelligence tests and educational tests. The coefficients are high enough however to indicate that measurement of musical talent holds much promise for scientifically trained investigators. The intercorrelations among the separate tests also support the contention of the author that musical talent is really made up of several specific abilities. This is evidenced in the findings of Ruch and Stoddard:

**NEW Ensembles****NEW Quartets****NEW Orchestra & Band Music****LUDWIG PUBLICATIONS****LUDWIG MINIATURE BAND ENSEMBLES****VOL. 1**

by M. L. LAKE, the famous arranger of ensembles for Joe Thomas' Saxophone, B. A. Rolfe Acts, Sousa, Goldman etc.

Six Original Numbers for

**SAXOPHONE, WOOD, BRASS or MIXED ENSEMBLES**

Published for Six parts of Ensemble in 13 Books at 35 cents each  
Send for Instrumentation and Complete list of Contents.

Include several of these Ensembles with different combinations on your next Band program. If you want real novelties here is the Best Set ever published.

Order the 13 Books and choose any combination you want or Books for any 5 or 6 instruments.

**THESE ENSEMBLES Will Sound Like a 20 PIECE BAND!**

**LUDWIG BRASS QUARTETTES****VOL. 1**

arr. by Cliff Barnes  
for

- 4 Trumpets or Trombones
- 4 Trombones or Baritones (bass)
- 3 Trumpets and Tromb. or Bar.
- 2 Trumpets and 2 Tromb. or Bar.
- 2 Trumpets, Eb Horn or Alto and Tromb. or Bar.

**Contents**

**SONG OF INDIA LA GOLONDRINA**  
**SWEET AND LOW O SOLE MIO**

Complete 75c net; Parts 20c

This collection is without equal and School Instrumental Instructors will find them practical and effective.

**FOR ORCHESTRA AND BAND**

MARCHE ROYAL by J. deSmetsky, Composer of "March of the Spanish Soldiery"—arr. by M. L. Lake. Small Orch. (incl. Saxophone parts) \$1.25; Full Orch.—\$1.65; Extra parts—20c; Extra Piano part—30c

FULL BAND (Incl. score)—\$1.50; Extra parts 15c.

Order this EUROPEAN PROCESSIONAL MARCH—Playable for Band and Orch. together.

ED. CHENETTE'S NEW MARCH "TROUPERS ALL"—Full Band—60c. Your Band will enjoy this exceptional March.

**Send for THEMATICS and SAMPLE VIOLIN BOOK**

Copies for sale at all dealers or order from

255 Erie Bldg.



Cleveland, O.



## Why You can Conscientiously recommend Pan-Americans

to every music student in band or orchestra this Fall. They are designed and constructed primarily for schools, offering the truest toned, most accurate instrument possible to manufacture—at a price every boy and girl can afford. Thousands of boys and girls playing Pan-American band instruments today *know* their easy playing qualities and superior tonal features—and will have no other instrument. Pan-Americans are the only moderately priced factory guaranteed instruments made.

Write today for our series of Educational Helps for Music Supervisors and beautifully illustrated catalog.

**Pan-American Band Instrument & Case Co.**

1013 Pan-American Building,  
Elkhart, Indiana



IT'S A  
PAN-AMERICAN  
ELKHART, IND.  
U.S.A.

Mention the JOURNAL when you write our Advertisers

	Intensity	Time	Consonance	Tonal Memory
Pitch	.32	.30	.78	.52
Intensity	—	—	.23	.20
Time	—	—	.48	.28
Consonance	—	—	—	.75

#### SCHOEN, TESTS OF MUSICAL FEELING AND MUSICAL UNDERSTANDING.

1. *Description.* Dr. Max Schoen, of the Carnegie Institute of Technology, Pittsburgh, has devised three tests which will be described separately.

a. *Relative Pitch.* This test was given with the aid of a piano and has not been recorded. The experimenter plays in succession two different tones, followed by two other tones. The subject is asked to state whether the pitch interval between the second two tones is larger or smaller than the pitch interval between the first two tones. The test consists of 100 paired intervals, grouped into 10 series of 10 pairs each. The author began by giving the test to individuals but is now giving it to groups.

b. *Tonal Sequence.* A test devised to reveal an individual's sensitivity for the fitness of the tones of a melody. The tests have not been recorded, so the experimenter plays four two-phrase melodies that were selected from standard compositions. He plays the first phrase four times, each time following it with a different ending, one of which is the original ending. The other three endings are made up by the experimenter and carefully judged by a set of criteria, tho all three are inferior to the original. The subject is then asked to score each ending, 6 points for the best one, 4 for the next, 2 for the next and 0 for the poorest. The ratings thus secured are then compared with the experimenter's ratings. An individual's score is reckoned as a percentage of the total possible correct ratings. It is considered a good test of appreciation which measures aesthetic response objectively.

c. *Test of Rhythm.* This is a test of one's sensitivity to slight variations in rhythmic patterns. It consists of 25 pairs of monotonic rhythmic phrases, each of

which contains two fairly distinct patterns. The subject is called upon to judge whether the second phrase is the same or different from the first and if different, whether the change occurs in the first or second pattern of the repeated phrase. The phrases must be tapped on a table or sounded on a piano, and it is obvious that there are many possibilities for error in repeating the taps exactly the same way on successive trials. Critics point out that rhythm is the grouping of recurring time and intensity impressions, but that this test takes into account only one of the factors, namely time.

2. *How were the tests standardized?* The test of relative pitch was given to 233 elementary school children and to 194 high school and normal school students in and near Pittsburgh. Tables showing percentile rank are published for each group. The test of tonal sequence was given to 196 junior high school and 170 senior high school students in Pittsburgh and norms for each group are available in the form of percentile rank. The test of rhythm was given to large groups of fifth, sixth and seventh grade children in Pittsburgh. As in the two preceding tests the norms are in the form of percentile rank.

3. *How were the tests evaluated?* a. *Validity.* The only published data concerning the validity of these tests was that obtained from giving these three tests and some of the Seashore tests to ten private music pupils in Pittsburgh. Their ratings on the tests were compared with the ratings of their teachers as to their ability as music pupils. The author of the tests have published the following figures showing the amount of comparison between test ratings and teacher ratings: 49 exact agreements; 18 disagreements of one step; 3 disagreements of two steps. Nothing has been published that would indicate that persons of recognized musical ability would rank high on the tests, so from the scientific viewpoint nothing is known about the validity or reliability of the tests.





# In Quest of Santa Claus



## HAPPY CHRISTMAS OPERETTA FOR GRADE SCHOOLS

Filled with Holiday Cheer and Anticipation. Lovely theme, teaching Unselfishness and that Happiness is best won by being kind to others. Simple melodies quickly learned and costumes and scenery easily prepared. Four short scenes. Plays an hour. Use children from all the grades.

Send for Examination Copy

Four copies required.

Price \$1.00

Ask for Complete Catalog of Operettas



## OXFORD PIANO COURSE

McConathy, Schelling, Haake

SINGING AND PLAYING 50c

FIRST BOOK 75c

*Just Published:*

BEGINNER'S BOOK FOR OLDER PUPILS

\$ 1.00

TEACHER'S FIRST MANUAL

2.00

(SECOND BOOK READY SEPT. 15)

**T**HE TEACHER'S FIRST MANUAL is the most comprehensive book as yet published on Piano Class Instruction. Besides dealing with the actual teaching of the pieces in the books, it takes up the many other points necessary for the success of this work: organization of classes, pupils' demonstrations, class room problems, etc.

**A** LIST OF SUPPLEMENTARY PIECES from the catalogues of different publishers is included with the *Manual*.

**T**HE BEGINNER'S BOOK FOR OLDER PUPILS contains in one volume the work covered by *Singing and Playing* and the *First and Second Books*. It has been compiled to meet the needs of adolescent and adult beginners.

*The publishers invite teachers to send for copies of any or all of the above books on approval*

OXFORD UNIVERSITY PRESS 114 Fifth Ave., NEW YORK

Mention the JOURNAL when you write our Advertisers



### KWALWASSER, TESTS OF MELODIC AND HARMONIC SENSITIVITY.

1. *Description.* Dr. Jacob Kwalwasser of Syracuse University, N. Y., has devised these tests in an attempt to measure an individual's ability to distinguish the good melodic progressions from the bad. They are played on the organ so as to control the matter of variation in dynamics, and the intensity of both tests is maintained uniformly, being recorded on a Victor record. The melodic sensitivity test consists of 35 different two-measure melodic progressions about equally divided as to merit. The melodies are arranged in chance order as to merit, and increase in difficulty of discrimination from beginning to end. The harmonic sensitivity test is made up of 35 harmonic progressions employing the conventional four-part harmonization. It measures one's ability to distinguish good harmonic progressions from bad.

2. *How standardized.* The manual published by the Victor Talking Machine Company contains a percentile rank chart based on scores earned by 763 individuals representing ages 8 to 40. This number included 42 students in Teachers College, Columbia University, who were professional musicians or music supervisors.

3. *How evaluated.* No statistical studies have been reported showing the relationship between standing in the test and known ability in music.

### SEASHORE, TESTS OF MOTOR CONTROL.

Dr. Seashore is of the opinion that "since musical ability is more or less the result of special training and since we desire to rate musical capacity before musical training is begun, we must analyze the required types of action and trace the fundamental capacities which may be isolated and studied under control." He lays special stress upon motility, timed action, response to simple signals, action upon choice, serial action, precision, strength and endurance. It is obvious that many of these motor responses have much to do with performance from the standpoint

of learning, but recent studies in experimental psychology would support the notion that there is some connection between these motor responses and musical talent. What the relationship is, has not been learned. As yet the tests are all in the experimental stage and no statistics are available on the reliability of such tests as measures of innate capacities.

### REAM, THE TAPPING TEST: A MEASURE OF MOTILITY.

This experimenter carried on an extensive series of tests in the psychological laboratories at the University of Iowa, using the well known tapping test. The subject was asked to tap as many times as he could in five seconds for twenty such five-second periods. The amount of gain in either speed or regularity was slight. Individuals ranged from 20 to 60 taps per second. His experiments had value chiefly in the standardizing of the apparatus and the method of giving the test. The results of the test were not compared in any way with known musical proficiency and therefore have no diagnostic or prognostic value. The method seems likely to be of value but much experimenting will need to be done before information will be available which will enable one to predict musical ability.

### K-D MUSIC TESTS (5)

At the present time Prof. Jacob Kwalwasser of Syracuse University and Prof. Peter W. Dykema of Teachers College are co-operating in the preparation of a new series of music tests to be put on phonograph records. It is an effort to carry forward the principles embodied in the Seashore tests and to meet the criticisms and overcome the weaknesses of those pioneer tests. They will attempt to measure ten powers or traits instead of six and will use 10-inch records instead of 12-inch, which will reduce the cost as well as the length of time required for giving. The powers or traits to be measured are pitch, intensity, time, rhythm, memory of related tones, quality discrimination, pitch aspects of notation, time aspects of



## "Handcraft" Quality Is as Important To the Student as To the Artist

There is built by hand into Martin Band Instruments a quality which enables both experienced and beginning players to do themselves greater justice on Martins than on any other make of band instruments.

For 15 years Martin Band Instruments, built by Martin's exclusive "Handcraft" method, have been recognized all over the world as the artist's choice.

To virtuoso and professional Martin "Handcraft" offers an unequalled medium of expression.

To the student Martin "Handcraft" offers prestige which stimulates his pride and interest, and superiorities of tone, tune, and action which materially speed his progress.

Individual and group results are improved by proper equipment. The Martin-equipped player or group have a distinct advantage over students or musicians playing any other line of instruments—the obvious advantage of owning the finest band instruments in the world.

Every Music Supervisor owes it to himself and to the students under his direction to acquaint them with the Martin "Handcraft" line.

Write The Martin Band Instrument Company for information of Martin "Handcraft" Instruments, including details of the sensational Master Martin Trumpet and Trombone with the exclusive super-tone, Supra-Metal Bell, and Martin's still more recent achievement, the new Master Saxophone with the exclusive Improved and Simplified arrangement of Pearl Keys.

## The Coupon is for your convenience

Martin Band Instrument Co., Elkhart, Ind.:

Send complete information on the following Martin "Handcraft" Instruments:

Saxophone      Trumpet      Trombone  
Cornet                                  Basses



## New Operettas and Cantatas

For the 1929-1930 Season

Ready October 1, 1929



### "The Governor's Daughter"

A New Operetta for Senior High Schools and Adults

Book and Lyrics by Alfred W. Wakeman

Music by Ira B. Wilson  
\$1.00 per copy



### "Circus Day"

A New Operetta for Junior High Schools and Older Children

Book and Lyrics by Caroline Boalt Lorenz

Music by John S. Fearis  
\$1.00 per copy

A single copy each of "The Governor's Daughter" and "Circus Day" will be sent on approval upon request.



### "The Courtship of Miles Standish"

A New Two-Part Children's Cantata

Longfellow's poem has been put into cantata form by Edith Sanford Tillotson

Music by Ira B. Wilson  
60 cents per copy



### "Taras"

A Story of Cossack and Tartar  
A New Children's Cantata

Text by E. L. Packer

Music by Iris Decker  
60 cents per copy

A single copy each of "The Courtship of Miles Standish" and "Taras" will be sent on approval upon request.

## LORENZ PUBLISHING CO.

501 E. 3rd St., Dayton, Ohio  
91-7th Ave., New York  
218 S. Wabash, Chicago.

notation, tonal movement, and melodic taste. For all the tests except those for pitch and quality the items were first cut very accurately by means of calipers on piano-player rolls and then from the mechanically unvarying piano reproduction recorded on phonograph records. Every possible effort is being made to make the tests interesting to the children who are taking them and thus secure better motivation. The authors are proceeding on a sound scientific basis and will make every effort to standardize the tests and establish their validity and reliability. The tests are to be on Victor records and will be available in the fall of 1929.

### Experiments Making Use of Music Tests

#### SEASHORE, SURVEY OF MUSICAL TALENT

1. *Description.* This survey was attempted about 1919 for two reasons: first, to establish norms for the Seashore Measures of Musical Talent; and second, to evaluate the fitness of this testing material for discovering talent in the public schools. All the children in the fifth and eighth grades in Des Moines, Iowa, were given the Seashore tests by a number of graduate students from the University of Iowa under the direction of Dr. Seashore. The fifth grade was chosen because that is considered the earliest age at which children can take a reasonable part in group tests of this kind. The eighth grade was chosen because that is the age at which pupils begin definitely to specialize and a time when guidance yields the best results.

2. *Results.* a. Nature of reports. Very complete records and reports were made of the survey. For each individual tested the following information was recorded:

School  
Sex  
Grade  
Age

A key number (for identification)  
Percentile rank in each item of the test. (five)  
Teachers' ratings on a five-point scale for  
Brightness  
Singing  
Rhythmic action

Pupil's self-rating on enjoyment of music  
Record of private lessons in clock hours and instrument.

These records were prepared in duplicate, one set being retained by the local school authorities and the other set retained by Dr. Seashore for further study at the University. Every effort was made to secure the kind of information that was needed for intelligent diagnosis of pupils' capacities and to record it in such a way as to make it most useful to the teachers and counsellors.

All the pupils' cards were grouped for convenience in handling and in giving guidance as the result of diagnosis. The grouping was done on the basis of the objective evidence from the tests alone, tho it was true that much subjective judgment entered into the grouping because the scores on the separate tests were not averaged. The other ratings listed above were secondary and used if doubt arose regarding individual cases. The following arbitrary divisions of groups was decided upon:

98	to	100%	Very superior
91	to	97	Superior
76	to	90	Excellent
51	to	75	Good
26	to	50	Fair
1	to	25	Poor and Undetermined

The following general recommendations were made regarding this grouping:

- First three groups should be given special encouragement; all are good enough for professional or other highly intensive training in music.
- Good and Fair groups advised and encouraged in accordance with the secondary information on the cards and other known facts.
- Poor and undetermined group should not take special training unless a re-examination reveals information not found in this series of tests.

The survey was considered of immense value in the field of measurement of musical talent in the following particulars:

- Norms were established for the tests.
- It was demonstrated that musical talent could be discovered by means of tests.
- It certified absence of talent and prevented wasted effort and much drudgery for children.
- It awakened teachers and parents to the possibilities of knowing definitely if children possessed talent; teachers' subjective judgments and parents' desires and ambitions did not agree with the test results in many cases.



## NEW PUBLICATIONS

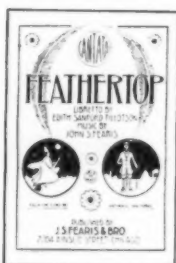
### CHINA SILK

*Two Act Operetta for Treble Voices*

Book and Lyrics by *Sarah Grames Clark* Music by *Winifred Moore*.

A picturesque and tuneful operetta for Junior High School and Upper Grades. Calls for cast of five singing characters, two speaking parts and choruses. While not necessarily an elaborate production, it can be made into a very spectacular performance. Children from the lower grades can be used effectively in some of the numbers. Only one stage setting required. Time of performance about one and one-half hours. Vocal Score and Dialog, Complete..... \$1.00

(Single Copy sent on 15 Days Approval upon Request)



### FEATHERTOP

*Cantata for Two-Part Treble Voices*

Adapted from story by Nathaniel Hawthorne

Lyrics by *Edith Sanford Tillotson*

Music by *John S. Fearis*

A delightful, humorous and melodious cantata that will appeal to pupils of all ages. Mrs. Tillotson, in transcribing this story into verse, has been very successful in keeping the plot intact without losing any of its original whimsical humor. The music is not difficult, singable and effective. Time of performance about forty-five minutes.

Vocal Score with Piano Accompaniment..... \$0.75

(Single Copy sent on 15 Days Approval upon Request)

Ask For Complete Catalog of School Music Publications

**J. S. FEARIS & BRO.**

2204 AINSLIE STREET  
CHICAGO, ILLINOIS

## RHYTHMIC RESPONSE TO MUSIC

is fundamental and instinctive in every normal child and when cultivated will prove *aesthetically stimulating and healthfully recreational*. Training in Rhythmic Interpretation has become an accepted part of the educational plan in kindergartens, schools, settlements and play-grounds. It has proven itself to be of unquestionable worth in developing an appreciation of music and a definite sense of Rhythmic values.

A recent book of distinct importance in the art of correlating Music and Movement, is—

**THE A. B. C. OF RHYTHMIC TRAINING**

by  
**ELIZABETH WATERMAN**

Price — \$2.50

A progressively arranged course in Rhythmic Appreciation and Expression with a complete Lesson Plan arranged in Grades I to IV. Each Grade is complete in itself and offers all the rhythmic movements and music necessary to that grade. Selections from the Classics, Folk Tunes and numbers written especially for the simpler forms of Rhythm work comprise the music which lends itself readily to bodily expression.

Other splendid works for Rhythmic Interpretation that are being used with success and increasing popularity in the Public Schools of our larger cities are—

SCHOOL RHYTHMS.....	1.25
by Ethel M. Robinson	
SKIPS AND RHYTHMICAL ACTIVITIES.....	1.00
by Dora I. Buckingham	
RHYTHMS FOR THE KINDERGARTEN.....	1.00
by Herbert E. Hyde	
RHYTHMS, MARCHES AND GAMES (Book II—Music for the Child World).....	2.50
by Mari Ruef Holer	

Our descriptive circular "Rhythmic Interpretation and Aesthetic Dancing" will give further information on the above books and is suggestive of other material which may be used in cultivating a Rhythmic Response to Music.

**CLAYTON F. SUMMY CO.**

429 S. Wabash Ave.

**Publishers**  
Chicago, Illinois

Mention the JOURNAL when you write our Advertisers

## STANTON, PSYCHOLOGICAL TESTS OF MUSICAL TALENT

1. *Description.* The most successful efforts that have been made to establish the validity of the music test were those of Dr. Hazel M. Stanton, psychologist at the Eastman School of Music in the University of Rochester. During a period of four years she gave the Seashore tests to all students, numbering into the thousands. The standings of the students in tests and the ratings of several teachers on their abilities were compared and a large amount of agreement was found. Dr. Stanton approached the problem in a scientific manner and so convincing were her results that the faculty became committed to the policy of using the tests as one of the entrance requirements.

2. *Results.* The students of that institution are divided into four groups according to the type of training they are seeking. Dr. Stanton handled the results of the tests in the light of the relation of these four groups to the general problems of instruction in the school. She has published the following results concerning the agreement between teacher's ratings and test results:

200 students:  
 Exact agreement in 38% of the cases  
 Agreement within one step 68% " " "  
 Disagreement by two steps 6% " " "

218 students:  
 Exact agreement 41% " " "  
 Agreement within one step 69% " " "  
 Disagreement by two steps 3% " " "

99 students:

	A	B	C	D	E
Test rating	9	37	45	8	0
Rating by Teachers	6	23	56	14	0
Rating by Director	2	33	50	12	2

A check up was made one year after the first testing and rating. It was found that 47% of the students who rated below average had remained in school during the year following the testing; also that 84% of those who rated high in tests had remained in school. Accordingly, the faculty of the school adopted the plan of testing all entering students with the following purpose in mind:

- Reduce fluctuations in enrollment by refusing admittance to those who rate low on tests.

- Reduce mortality by revealing the lack of talent before a student has spent time and money learning that.
- Encourage talented students to efforts in keeping with their abilities.

## STANTON, INHERITANCE OF MUSICAL TALENT (17)

Dr. Stanton also made an extensive investigation of members of families of persons who were known to be of recognized success in the field of music. The study was made of persons in the East and Middle West and very good evidence was obtained in support of the belief that musical talent is inherited and may be detected. Among other devices she made use of the Seashore Tests. The results are not presented here, because that study was pertinent to this paper only because of the positive correlation found between rating on the tests and known musical proficiency. Dr. Stanton's investigation is highly important because she found much evidence that sensitivity to pitch, intensity, time and tonal memory are all basic and measurable. These two studies by Dr. Stanton have done much to establish the Seashore Tests and point the way for other experimenters in this field.

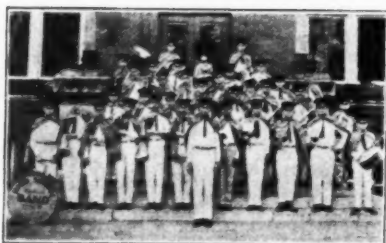
## GAW, SURVEY OF MUSICAL TALENT IN A MUSIC SCHOOL (1)

Dr. Esther A. Gaw made a very intensive study of the musical capacities of 26 students in the School of Music at Northwestern University. She made use of the Seashore Tests and teacher ratings as well as intelligence tests and other measures. Her study was of little practical value because of the small number of students tested and because she used an average of eleven hours in testing each student. The results were not worth the time taken to secure the data. The ratings were not treated statistically, and consequently, little information was secured for testing the validity and reliability of the Seashore Tests.

## MOSHER, GROUP METHOD OF MEASUREMENT OF SIGHT SINGING (6)

A graduate student at Teacher College, College, Columbia University, took as his





## How to Train School Bands

NOW you can have the advice of one of the most conspicuously successful organizers of school bands in the United States—absolutely free. The House of York offers a method perfected by G. C. Mirick, Upper Iowa University, that has proved to be amazingly helpful to music teachers all over the country.

### FREE BOOK SHOWS NEW EASY WAY

"School Bands—How to Organize and Train Them" is a book which will be sent free to all teachers. This offers many helpful suggestions on how to stimulate the interest of pupils, parents and school officials. No obligation.

York Band Instrument Co.

Dept. MSJ  
GRAND RAPIDS, MICH.



## "LARKIN'S STEP BY STEP BAND SCHOOL"

All the name implies



FRANCIS LARKIN  
Twenty Years a Band Teacher

First Six Lessons, 30c per instrument. First Eight Lessons, 40c per instrument. Complete, 50c per instrument. Send for Sample Solo Cornet Part, 30c Post Paid

LARKIN MUSIC HOUSE BINGHAMTON, N. Y.

Band and Orchestra Instruments Rented  
Repair Department

# Announcing



## THE INDIANA

### A New Line of Really Good Band Instruments for School Boys and Girls

AT LAST—a line of *really good* band instruments for school use which are within the price reach of young players. A line which every instructor should investigate thoroughly before selecting or recommending a single instrument.

For years it has been recognized that the "price-appeal" instruments are not of sufficient quality to enable the player to make progress, and that the standard makes are very often found too expensive by the youth which constitutes the greater part of band instrument students.

### Now . . . .

comes the "Indiana" line, combining quality and durability with a price within the student's means, to supply the long felt demand for a proper and *not* "too expensive" instrument for the young player.

We will be glad to furnish details of the new "Indiana" line without the slightest obligation to the inquirer, and to co-operate fully with teacher and instructor in the interest and promotion of more good music and more good players. **WRITE NOW!**

**INDIANA BAND INSTRUMENT COMPANY—ELKHART, IND.**

Mention the JOURNAL when you write our Advertisers

problem for a doctor's dissertation the working out of a test to measure ability in sight singing. He compared the standings in the tests he devised with standings in the Seashore Tests. For about 450 students he secured the following correlation coefficients between the group achievement tests he used and the five divisions of the Seashore tests:

Time	.36
Consonance	.29
Pitch	.44
Memory	.44
Intensity	.49

He concluded that measures of talent were not predictive of success in singing, altho the tests revealed that many pupils fall far short of what they are innately capable of doing. He recognized that very frequently less able pupils were more interested and consequently exerted themselves more and attained higher rank than others with superior ability.

### General Conclusions

1. Investigations in the field of music have done much in producing scientific evidence that musical talent is not inherited as a single unity but as separate and specific capacities.

2. The methods of measurement and the results of testing for musical talent have strengthened the belief that probably all special aptitudes are really composites of several specific capacities.

3. The several elements of musical talent that have been analyzed do not seem inter-related and inter-dependent.

4. Musical talent has actually been discovered in public school surveys; also pupils who were ambitious to achieve success in music have been found to be lacking in some very necessary native capacities.

5. The next step in validating music tests is to give them to persons of known musical proficiency and figure the correlations between actual success and standing in the tests.

6. Another important step is to follow up young people who rated high on the tests to learn how much they were able to profit by music through musical training.

7. Dr. Seashore's work is the only example so far of a really scientific attack of the problem. Even his results are not sufficiently conclusive, and the other studies will not warrant drawing definite conclusions as in scientific studies.

8. Dr. Schoen's tests appear to measure native capacities but little contribution will be made to the field until they are standardized, particularly in administering, and the results treated scientifically.

9. The new tests being developed by Kwalwasser & Dykema give promise of being valid measures. Both are thoroughly familiar with the importance of the problem from the viewpoint of training in music, and, in addition, recognize the steps that must be taken to secure scientific measures.

10. A most important conclusion is that tests alone will never be entirely reliable as a sole means of measuring talent or predicting success in music. Dr. Seashore himself urges that test results be used to supplement other information and observations.

### Bibliography for Measuring Talent

1. Gaw, E. A.—"A Survey of Musical Talent in a Music School." Univ. of Iowa Studies, No. 8; Psychological Monographs, Vol. XXXI, pp. 128-156, 1922.
2. Kwalwasser, Jacob—"Tests and Measurements in Music." C. C. Birchard & Co., New York, 1927. 137 pp.
3. Kwalwasser, Jacob—"Tests of Melodic and Harmonic Sensitivity." Victor Talking Machine Co., Camden, N. J. Record No. 35773.
4. Kwalwasser, Jacob—"Manual of Directions for Tests of Melodic and Harmonic Sensitivity." Victor Talking Machine Co., Camden, N. J.
5. Kwalwasser, Jacob & Dykema, Peter. "K-D Music Tests." Victor Talking Machine Co., Camden, N. J.
6. Mosher, Raymond—"A Study of Group Methods of Measurement of Sight Singing." Teachers College, Columbia University, Contributions to Education, No. 194, 1925.
7. Ream, Merrill—"The Tapping Test; a Measure of Motility." Univ. of Iowa Studies, No. 8, Psychological Monographs, Vol. XXXI, pp. 293-319, 1922.
8. Ruch, G. M. & Stoddard, G. D.—"Tests and Measurements in High School Instruction." World Book Company, Yonkers, N. Y., 1927. 375 pp.
9. Schoen, Max—"Musical Talent and Its Measurement." Musical Quarterly, Vol. XIV, pp. 255-282, April, 1928.

(Continued on page 95)

## A GOOD INVESTMENT FOR MUSIC TEACHERS

### FOLK SONGS OF MANY PEOPLES

Compiled by Florence Hudson Botsford

Volume I—Baltic, Balkan, and Slavic folk songs

Paper, \$1.50 Cloth, \$2.50

Volume II—Songs of Western Europe, the Near and Far East and the Americas

Paper \$2.50 Cloth \$3.50

Special Combination Offer Volumes I and II

Paper \$3.50 Cloth \$5.00

These books are invaluable for group and community singing, for concerts, plays and pageants, and folk festivals, and for school room work.

### THE AMERICAN INDIANS AND THEIR MUSIC

by Frances Densmore Price \$2.50

Excellent reference work for musicians, historians, and people interested in American Indian lore.

### THE SONG BOOK OF THE Y. W. C. A.

Compiled by Imogene Ireland \$1.50

A book which gathers together Association songs, folk songs, singing games, rounds, and responses, with a section of part songs for women's voices.

THE WOMANS PRESS

600 Lexington Avenue

New York, N. Y.

## The New Approach to Artistic Piano Playing

FOR CLASS AND PRIVATE  
TEACHING

Normal and Correspondence Courses  
given by

**H. S. Wilder**

For Specimen Pages and Terms address

H. S. WILDER

361 Austin Street, West Newton, Mass.

## Calling Attention

to HUNTZINGER'S

"NEW" SCHOOL CHORUSES

Each of the following numbers has been selected with careful regard for Text and Vocal adaptability.

MIXED—4 part  
1004 Berwald Ride Out on Wings of Song \$ .15  
1005 (Creole Song) Ay Ay Ay (Arr. Stickles) .15  
1006 Kluchansky How Can I Forget Thee, Russia..... .15

TWO PART SONGS FOR BOYS  
6000 O'Hara Give A Man A Horse He Can Ride..... .15  
6001 Brown Deep-Water Song..... .15

TWO PART FEMALE  
2025 Turner-Maley Awakening..... .15

THREE PART FEMALE  
2024 Berwald Ride Out on Wings of Song .15  
2026 Turner-Maley The Fields O'Ballyclare.. .15  
2027 Brown A Cabin On the Bayou... .15  
2028 Scott The Wind's in the South. .15  
2029 Oteo An Old Love (Mi Viejo Amor)..... .15

MALE—4 part  
3020 Flagler At the End of the Day... .15  
3021 Berwald Ride Out On Wings of Song .15  
3022 Grosvenor When Nature Is Awake... .15

S. A. B.  
5004 Brown The Bird and the Squirrel .15  
5005 Brown A Cabin on the Bayou... .15

If unable to procure these numbers from your regular dealer, copies will be sent On Approval upon request to:

R. L. HUNTZINGER, INC.

113 West 57th St. Steiway Hall New York



## Book and Music Reviews

Conducted by WILL EARTHART, *Director of Music, Pittsburgh, Pa.*

*Studies in Hymnology*, by Mrs. Crosby Adams. Onward Press, Richmond, Va.

The grace of a spirit that has always dwelt with beautiful and fine preoccupations steals through the lines of this book. Usually the subject of hymnology has been a mine in which the antiquarian and the pedant seeking scraps of curious knowledge have scraped for nuggets. In this case it is made to seem more like a garden in which the blossoms still live and have fragrance. Sympathy and appreciation run, as always with Mrs. Adams, hand in hand with the eager intellect.

So, while there is a deal of information in the little book (though it is avowedly only an introduction to the subject) there is also that which makes the facts breathe the breath of life. Were I to counsel the student, I should tell him to read the many other sterling works on this subject that Mrs. Adams names in a list at the end of her book, but to read this one first, to the end that his imagination and affections be enlisted to bear him company the whole way.

The book was written at the solicitation of members of the Women's Auxiliary of the Presbyterian Church, to whom Mrs. Adams gave a series of five addresses on the occasion of a national meeting. Its object is to interest such bodies, and certainly all musical people, in a subject fascinating historically and of prime importance to those who would keep the music of the church truly devotional and pure. It forms an admirable textbook for the use of church schools, colleges, and amateur groups.

There is a Foreword which is worth reading because of what it discloses of a lovely personality; some of the plates picturing "Musical Instruments of Bible Times," and six excellently written chapters: The Bible Foundations of Church Music; Early Church Music Up to the Reformation; The Far-Reaching Influence of the Reformation on Sacred Music; Metrical Psalmody; Old-Time Hymn-Singing in America; The Hymn and the Hymn-Tune.

This is the last sentence of a fragrant book: "And commit to memory both words and music of scores of them, so that when the evening of life is reached, the lofty sentiments will come trooping to memory's storehouse and you will gather to your soul spiritual and musical refreshment."

WILL EARTHART

*The Concert-Goer's Library of Descriptive Notes*, by Rosa Newmarch. Oxford University Press, American Branch, New York.

A preceding volume of the Concert-Goer's Library of Descriptive Notes aroused a desire for succeeding volumes. This Volume II quickens a hope that nothing will conflict with the extension of the series until the entire range of all substantial music likely to be heard nowadays in concerts has been covered.

Such praise does not mean that something startlingly new awaits the reader. The title of the volumes describes their contents, and most concert-goers have read program notes—even some such good ones as those by Rosa Newmarch—before this. The value comes from assembling a wide range of excellent notes in a pocket-size volume. As an alternative to leaving them scattered in a long series of house-programs, playing hide-and-seek through the lines of many large-type advertisements, this plan is surely to be commended. There is now a fair chance that some concert-goer may find a description of a piece of music he is going to hear, before the opening bars compete for his attention.

I am astonished again at the amount of material given in so small and readable a book. This volume treats of more than thirty Wagnerian excerpts—the overtures, preludes, et cetera, and seven separate works, as, for example, the Kaisermarsch and the Siegfried Idyll—twenty-eight symphonic poems and fantasias that collectively represent sixteen composers, and twelve marches, collectively representing seven composers.

Of the informational value and charm in the author's writing I scarcely need speak. Few have written as interestingly and informingly and none more so.

It is interesting to note that by deliberate intention each volume contains miscellaneous groups of works. There is thus greater chance that one volume will contain many of the pieces that might be presented in a single concert program.

WILL EARTHART

*The Mirick Method of Instrumental Instruction for Band with Orchestra Parts Ad Lib.*

Published by Gamble Hinged Music Co., Chicago, Illinois.

This publication contains ten lessons for instruments combined in any way, as far as lesson five. After the fifth lesson good results are dependent upon instrumentation to a large extent, since beginning at this point the structure is such that to work without bass and harmony instruments would be unsatisfactory. Any small group provided with basic instruments could profitably continue beyond the first few lessons. The material is interesting on the whole and worthy and splendid, readable editing. The publishers have used every precaution to assure us of a well put up series and, with this in mind, have provided a teacher's manual and a conductor's score.

The grading of material might, perhaps, be more satisfactory. It skips the usual space devoted to sustained tones and rests and starts directly with quarter notes. Little is done with rests except in a sight reading supplement. This supplement, by the way, contains some of the best material of the publication.

Books from this set might well be used for individual work, also.—LEE M. LOCKHART.

# 51<sup>ST</sup> YEAR JENKINS QUALITY & SERVICE

HOLTONS

World's Greatest Band Instruments

PAN AMERICANS

America's Foremost

Moderately Priced Band Instruments

KARL SCHUBERT INSTRUMENTS

Positively predominate the entire Low  
Priced Band Instrument Field

METAL CLARINETS

Silva-Bet — Holton — Boston Wonder

Gunckel — Pan-American — Madelon

WOOD AND COMPOSITION  
CLARINETS

Buffet  
Gunckel

Harwood  
Pan-American

FLUTES AND PICCOLOS

Kohlert — Chapelain — Boston Wonder  
Pan-American—Harwood—Haynes

LUDWIG RHYTHM BAND OUTFITS  
RHYTHM BAND INSTRUMENTS

Send for special Rhythm Instrument  
Catalog

SCHOOL MUSIC SUPPLIES

School work is a specialty with us, hence we supply those Instruments and Accessories which are best adapted for School use. Special quantity prices are given to all school organizations.

*New Catalog Now Ready*

**J. W. Jenkins Sons' Music Co.**

Kansas City, Missouri

TO  
MUSIC  
SUPERVISORS

**Pedler**  
*means this.*

**A**merica's LARGEST exclusive woodwind manufacturer—Yes, the name Pedler means that; but to the Music Supervisor it means something more.

It means the simplification of woodwind instruction because the perfection and accuracy of Pedler Clarinets facilitate rapid progress of the student.

It means the answer to financial limitation without admitting "cheap" instruments because Pedler's Premiere is priced for the uncertain beginner, but it is still a Pedler and maintains the Pedler reputation for Superior quality.

It means a better reed section—a better showing in School Band and Orchestra contests because Pedlers possess the tone, the scale accuracy and the easy execution that win.

Pedler woodwinds are sold through dealers exclusively. But write us direct for catalog and any Woodwind information you may need. We want to co-operate with Music Supervisors.

**Pedler**  
WOODWINDS

**Harry Pedler & Co. Inc.**  
ELKHART INDIANA



## MUSIC PRINTERS



PRINT OPERETTAS - CANTATAS  
SCHOOL MUSIC OF ALL KINDS

*We print for John Church Co., Willis Music Co., Myers & Carrington, Eldridge Entertainment House and many others*

SEND YOUR MANUSCRIPTS TO US FOR QUOTATION  
Estimates Gladly Furnished

THE OTTO **ZIMMERMAN** & SON CO., INC.  
CINCINNATI, OHIO "The Music Printer" ESTABLISHED 1876



*Appreciation Series for Beginning Orchestras*, by Aileen Bennett. Gamble Hinged Music Co.

There seems to be a splendid idealism underlying this new series. Not only is the editing quite satisfactory but the Foreword and explanation which accompany each volume give that added aesthetic touch which is needed for children in young orchestras. Orchestras with a year's training should find the symphonic movements of this publication within their ability.

The contents, all by Haydn, include the First Movement and Minuet from the Surprise Symphony, Allegretto from the Military Symphony, Adagio-Allegro from Symphony No. 2, and Presto from the Farewell Symphony.—LEE M. LOCKHART

*Master Series for Young Bands*. Pub. by G. Schirmer.

The twelve suites contained or to be contained in this edition are inspired, according to the publisher's note, by a desire to satisfy an insistent demand for band material comparable to the admirable Master Series for Young Orchestras edited by Dr. V. L. F. Rebmann. The Schumann Suite, which contains the same numbers as the orchestra edition, falls short of this ideal to an extent. The parts are thick and the arrangement heavy in general. While cues need not be played, the chances are that they will be and as a result many light melodies and figures find themselves fogged by lumbering saxophones and other heavy members. Musically the results are not quite satisfactory. On the other hand, great care has been taken to keep the parts playable and interesting, and this in itself is a recommendation when we think of the progress of young students.

The Schumann Suite contains Soldier's March, Curious Story, The Merry Farmer, Träumerei, Little Romance and Hunting Song.

LEE M. LOCKHART

*Handbook of Musical Terms*, by Karl Wilson Gehrken. Oliver Ditson Co.

Subjects include: Notation, Tempo, Dynamics and Mood in Performance; Musical Elements; Types of Compositions; Acoustics; Instruments; Voices; Historical and Critical Terms; Italian Equivalents for English Terms.

A thorough and painstaking study and a reliable authority, with appropriate historical backgrounds ever present. There is a tremendous fund of exact and dependable information, with evidence that it is the result of critical research. It is concisely stated, with a careful eye to its practicability. There is unexpected and welcome consideration of "The Chord of Nature," Pitch Standards, and a very simple and lucid presentation of what really produces Voice.

The volume should be most useful for any musician to have at hand and an indispensable help for the music student.—HULDAH JANE KENLEY.

*The Chorusmaster*, by Herbert Antcliffe. W. Paxton & Co., Limited, London. (E. B. Marks Music Co., N. Y.)

A seventy-eight page book having to do with the requirements and functions of the chorusmaster,

with an introductory note of commendation by Henry Coward, and an appendix containing a graded list of Part Songs, Oratorios, Cantatas, etc., and a useful list of books on various phases of musical study.

The choosing of voices, their distribution, and what shall be required of them; choir formation and administration; the relation between purposes and choice of material; time beating and conducting; the use of the orchestra; a balance between imitation of masters and personal independence; and a discussion of competition festivals, are among the discussions.

While the work lacks the inspiration and musical suggestiveness of such books as Coward's and Robertson's it is full of practical suggestions as to administrative details which have much to do with the success of a choir. For those with little experience it will be an excellent manual by which to check procedure and progress.—HULDAH JANE KENLEY

*Stories of Wagner Operas for Children*, by Elizabeth M. Wheelock. The Bobbs-Merrill Co., Indianapolis.

The 1910 revision of the first edition of "Wagner Operas," with Tannhauser, Tristan and Isolde, and Parsifal added, and Rienzi omitted. In addition to those named it includes the stories of "The Ring," The Master Singers and the Flying Dutchman.

The stories are charmingly and simply told, with a delightful freshness of interest, and one need not be a child to wish she might have read them before her first adventures into Wagner Music Drama.

HULDAH JANE KENLEY

*The Laurel S.A.B. Book*, Armitage, Teachers' Edition. C. C. Birchard & Co.

The Student's Edition was reviewed in The Journal for March 1929. The judgment expressed there has been confirmed by summer school use. The addition of piano accompaniment has added musical interest and strength, as would be expected, and attractiveness and usefulness are increased by the book being made in quarto size.

HULDAH JANE KENLEY

*Dieci Cori Antichi*, (Ten Antique Choruses) for mixed voices, by G. Francesco Malipiero. C. C. Birchard & Co.

Malipiero's foreword follows: "I have divided this collection. . . into two parts. The first comprises: the Napolitana of Giovan Ferretti; the two Madrigali of Claudio Monteverdi and Antonio Lotti, and the Canzone of Benedetto Marcello. It is only in the Madrigali of Lotti that I was obliged to alter, in two or three places, the movement of the voices, because the author had added the bass in order to complete the harmony for the harpsichord. The other three choruses are a faithful reproduction of the original edition.

The second part comprises: the Madrigale of Luzzasco Luzzaschi, the Song of Francesco Provenzale, the Song of Alessandro Stradella, the Lament of Giovanni Battista Bassani, the Madrigale of Guiseppi Sarti, and the Canzonetta of Baldassare Galuppi. These six choruses in origin were for one voice and bass and have been reduced by me for four voices; in doing so I have tried to preserve the purity of style without sacrificing the vivacity of the rhythm."

## Back to School—

**M**USIC students and music supervisors' sheet music needs are quickly attended to at Lyon & Healy's. Our stock is complete—every selection at our finger tips. Prompt service given mail orders, too. Check over your schedule now for—

OCTAVO  
BAND ARRANGEMENTS  
CANTATAS  
ORCHESTRATIONS  
MUSICAL LITERATURE

**Lyon & Healy**

Wabash at Jackson  
Chicago, Ill.

Huron Rd. at Euclid  
Cleveland, Ohio

## The New and Successful Approach to the Problems of Reading and Music Appreciation

These works are meeting with marked success, even in the hands of inexperienced teachers:

"Primary Music A and B  
As It Sounds, As it Sings, As It Looks."

"The Arfredgar Flash Cards"—  
Series A and Series B  
"Cheerful Songs for Little Songsters"

By Arthur Edgar French

Sent on Approval, 30 days

Write for price list and free booklet:  
"English and Music in the Pedagogy of Reading"

By the same author

**THE ARFREDGAR PRESS**  
78 Beach St. Revere, Mass.

January, 1929

MME. JOAN O'VARK

St. inway Hall, New York City

Dear Mme. Joan O'Vark:

A careful perusal of your "Fundamentals of Tone Production," recently received, has convinced me that it is an exceedingly valuable method of vocal instruction; in fact I recall nothing superior or even as good.

The matter of Diction and Breath Control, with their appropriate exercises, you have demonstrated with a lucidity that cannot but be quickly comprehended by students. In fact, all the physical adjustments necessary to pure tone production have received in your book careful and explicit analysis and textual illustration.

Your book is unpretending in size and number of pages, but it is rich and pretentious in valuable and practical suggestions in tone production.

I feel confident that your recorded experience as a vocal teacher for the past fifty years will be received by the teaching profession with the cordiality its merits so strongly deserve.

Sincerely,

**WILSON G. SMITH,**  
Music Critic  
The Cleveland Press



## The "Symphony" New Counter-Balancing Baton

An entirely new type of conductor's baton technically constructed to counter-balance its weight in the very neat handle, the form of which is pleasing to the touch, and acting as a recoil during the beats, made expressly for 20 of the leading symphony conductors of the world, including Eugene Goossens, Oesip Gabrilowitsch, Serge Koussevitzky, Alfred Hertz, Karl Kruger, John Philip Sousa, etc. Used also by a number of the leading colleges, including the Eastman School of Music at Rochester, N. Y. Length of baton 20 inches, weight two and one half drams. Handsome compact case of 6 as per illustration, price \$12.50, special school price per dozen less case, \$15.00 postpaid. Will be sent for inspection and trial upon requisition.

Manufactured and Distributed by

**JOHN W. DAWSON**

ROCHESTER, N. Y.

223 Brooks Ave. Telephone Genesee 3487

Of these unaccompanied choruses three, in the first volume, are for five voices, two requiring two tenors, one requiring two basses. Two are long and somewhat difficult, both tonally and rhythmically, with rather more extended range than is wise for High School singers, especially when difficulty demands repeated effort. This volume would, however, be grateful material for study in an advanced or specially capable choir interested in serious work.

The second volume seems, on close examination, a most desirable addition to available material for ambitious students of choral material of beauty, of great historic interest, or illustrative of types all too difficult to find in usable form in appreciative study of styles and periods.

The Madrigals are generally less difficult than the English ones of the sixteenth century: in tonality, in independence of parts and in conflicting rhythms, being marked by frequency of common points of repose for all voices. The Canzoni are charmingly vocal, of particular value in the development of a flexible, running tone-line; the Bassani Lamento is characterized by melodic beauty in all parts, by an emotional poignancy which yet leaves its classic dignity intact, and by a fineness which would compel sensitivity of performance.

High School leaders whose groups are interested in "something different" will be well repaid by an examination of this volume.

HULDAH JANE KENLEY

### Choral Material

Standards for Public School choral material were somewhat fully discussed in The Journal for March, 1929. Most briefly stated they include: limited vocal range, singable intervals, flowing rhythms, beauty in both music and text, and purity of style. Of the material submitted the following numbers reach or approach such standards.

#### Boston Music Company.

*A Medley of Negro Spirituals*, arranged by Bryceon Trehame, for mixed chorus, a cappella.

An irresistible combination of five generally known spirituals: Dar's a Meetin' Here Tonight; Bye an' Bye; O, Adam, Where are You? ..; Dere's a Man Goin' Roun'; I Got a Robe.

The bass drops, and the tenor rises, to G, necessitating a certain maturity in the voices; the vocal lines are singable, the harmony and general treatment sympathetic and in negro character. There are thirty pages in all, as worthy of place on a program of distinction, as are the spirituals with which Roland Hayes moves his serious audiences.

#### The Arthur P. Schmidt Company.

*Nymphs and Fauns*, Air by Rameau, adapted and arranged by Paul Ambrose.

A trio for women's voices, simple and unassuming, but vocal, unspoiled in the adaptation, with delicate feeling. This is the kind of thing it is pleasant to use as a beginning number in the Girl's Glee Club, though it is worth placing on programs later.

#### The Oxford University Press.

*Rounds and Canons* by Beethoven. A fascinating collection to be desired by all teachers for both historic and musical interest. Teachers of sight singing will find it a fine point of departure in polyphonic reading.

The Oxford Series of *Bach Arias*, arranged and edited by W. G. Whittaker.

A series of twenty-two arias from the various

church cantatas: seven for soprano; four for contralto; six for tenor and five for bass. This is a mine of valuable vocal material of varying grades of difficulty, for study and reference. Much of it is over-difficult for immature voices, but its observation and study by the many during its performance by the gifted few will make the vocal style of Bach as familiar as that of Handel or Mendelssohn.

Each Aria has an introductory page of authoritative information and analysis as to original purpose, instrumentation, cues and editorial treatment.

#### C. C. Birchard & Company.

*Linger, Lady, for a While*, by Reginald Redman.

A simple song for Soprano and Alto, gay and sparkling, yet legato, and with an unusually melodic alto part. There is directness of style and freshness of quality. Easy enough for Junior High School use.

*Wynken, Blynken and Nod*, by F. F. Beale.

For Treble voices in Three Parts.

Well written, with interesting alternation of melody between voices, expressive chromatic and rhythmic treatment. Its dedication to the Women's Glee Club of The College of Idaho indicates adult usage, but an average chorus of High School girls could do well with it.

For the many who seem to like their Stevenson sung it will be acceptable.

*The Nightingale*, by Tchaikowsky, arranged by Morten J. Luvaas.

(S. S. A. A.)

*The Morning Star*, Choral by Philipp Nicolai, arranged by Morten J. Luvaas.

(S. S. A. A.) (Dedicated to the Academy Girl's Chorus, Erie, Pa.)

He who cannot find the material to suit his need is fortunate to know immature voices, musical literature and the technique of music-writing well enough to choose the appropriate masterpiece and adjust it to his situation. That it fills the wants of others is not surprising.

The Nightingale is a lovely, quiet bit of writing, with no apparent effort for effects, but with fine development to a natural climax. The words are by Florence Gebhardt-Ormsbee and are well suited to the music.

The Morning Star is just the song needed now and then by High School and College Glee Clubs for a chapel service. The Alto part will need real alto voices.

*Song of May*, by George Herbert Jones.

For Soprano and Alto voice, with piano accompaniment.

A spontaneous and simple spring song, well suited to the Junior High School chorus.

*A Sailor Song*, Sir Arthur Sullivan in The Mikado, arranged for Soprano, Alto and Bass; a good Junior High School chorus number.

*Hark, Hark, the Lark*, Franz Schubert.

Arranged for Soprano, Alto and Bass by Ralph L. Baldwin.

This is the 1914 edition of the fine song, but we may need a reminder of its availability.

*Bendemeer's Stream*, Irish Folk Tune, arranged by Gladys Pitcher.

A forthright and usable arrangement of this old favorite, appropriate to the Junior High School, for Soprano, Alto and Bass.

HULDAH JANE KENLEY

## A Set of Extra



### Quality Violin Strings 98¢

The strings and regular prices are:  
 "Wondertone" Steel E \$ .10  
 No. 72 "Hakkert" A .30  
 No. 15 1/2 Aluminum D .60  
 No. 85 Silver G 1.25  
 Total regular value \$2.25  
 —to you . . . . . \$ .98

A special offer merely to get acquainted with more violinists. If after trying the strings, they do not give you complete satisfaction, return them any time within 30 days, no matter what their condition, and we'll refund your money.

Only one set to a customer.

## New Catalog

of Violins, Violas, Cellos, Etc.

### Sent on Request

Whether or not you send for the strings, we will send you free of charge without obligation, our new 96 page violin catalog. This catalog describes a fully selected lines of violins and all accessories fully graded for the use of the student, teacher and concert artist. Prices direct by mail. The well-known Lewis quality is only. On request also—a list of genuine old violins—a wonderful collection.

### Wm. Lewis & Son

Dept. 5417, 207 South Wabash Ave., Chicago  
*P. S.—Music teachers enclose professional card.*



### For Class Teaching

### Stuber's Instrumental Music Course

Many thousands of children are happily learning to play correctly by the *Stuber Method*. Pupils actually enjoy practicing the familiar rote Melodies and Nursery Songs.

### For Orchestra Ensemble

### Stuber's Grade School Orchestra No. 1

The selections contained in this book provide ample material for school functions and programs.

Supervisors and Teachers  
 write for  
 Free Sample Violin Part

### E. T. Root & Sons

1520 E. 55th St.

Chicago, Ill.

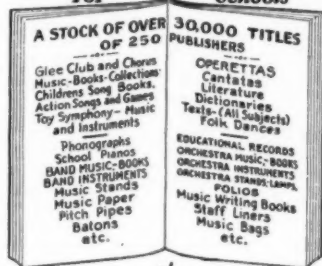
The Emblem



of Service

There's JUST 'ONE PLACE' where you can get

## EVERYTHING for Schools



at

### Publishers' Prices and Discounts

as well as

Authoritative and unbiased advice and recommendations regarding the most valuable and usable material of ALL Publishers—most suited to your particular needs.

OVER 15,000 SCHOOLS use E. M. B. Service  
 "Get The Habit" of ordering everything from the  
**EDUCATIONAL MUSIC BUREAU, Inc.**  
 434 S. Wabash Ave. Chicago

THOUSANDS OF SUPERVISORS ARE USING

## FILLMORE BAND AND ORCHESTRA MUSIC

ARE YOU AMONG THE FEW THAT ARE NOT?

Send for free sample Solo Cornet parts to the band music, and the sample violin parts to the orchestra music.

### MANY NEW BAND AND ORCHESTRA PUBLICATIONS

A new march book for band, "Henry Fillmore's March Book," a collection of sixteen exceptional marches by the great march writer, Henry Fillmore.

Price, each book, 30 cents

AND

A new band collection entitled "The Trombone Family Band Book," containing fifteen of the world-known trombone novelties, sometimes called "Smears," by Henry Fillmore.

Price, each book, 30 cents

### REMEMBER!

If you are not familiar with the Fillmore Beginners' Band Book, send for the sample Cornet Book. Best band method in print and worth investigating. Ask for the late copy of "The Fillmore Advertiser"—it's free.

### FILLMORE MUSIC HOUSE

528 ELM STREET,

CINCINNATI, OHIO

Mention the JOURNAL when you write our Advertisers

*Master Series for Young Bands.* Selected by Victor L. F. Rebmann, edited by Joseph E. Maddy and arranged by Tom Clark. G. Schirmer, Inc.

School band directors and music supervisors. — Attention! Here is something you have been waiting, hoping, longing and praying for.

Just think of it. Music; good music, that the band can play with ease; no difficult "spots"; no undue demands for extraordinary technical proficiency, and at the same time cultural, uplifting compositions by the world's greatest masters, intelligently arranged so as to be well within the capabilities of the average school band.

The series can best be described by quoting from the Foreword thereto, by Mr. Maddy.

"The Master Series for Young Bands is the result of an insistent demand on the part of school band directors and music supervisors for an edition of school band music similar in quality to the Master Series for Young Orchestras, so admirably edited by Dr. V. L. F. Rebmann and arranged by Mr. Tom Clark, to whom credit for the compilation of the suites is gratefully acknowledged."

"The purpose of this series is to supply this need with virtually the same suites as embodied in the Master Series for Young Orchestras, exceptions being made in the case of compositions not lending themselves well to band performance."

"The music is well within the capabilities of the average high school band, and is so arranged that all parts are interesting and melodious, while the ranges of the various instruments are kept within easy limits."

"The twelve suites are scored for full, or "symphonic" band, as established by the Music Supervisors National Conference and accepted by professional bands everywhere as the ideal for which all bands should strive. However, by virtue of a carefully planned system of cues, the music may be played effectively by smaller combinations of instruments."

"A conductor's part is provided, consisting of a six-line synoptic score in which the melody appears alone on the top staff, the Wood-wind on the second and third staves, the Brass-parts on the fourth and fifth staves and the Percussion-parts on the lowest staves. This score arrangement has the advantage of being playable on the piano, either the Wood-wind parts or the Brass-parts or both on two pianos; is therefore easier to read (for all transpositions are eliminated in the score); easier to teach (for it is only necessary to step to the piano and play doubtful parts); and less expensive than full scores."

"Every effort has been made to meet, in this series, the conditions which prevail in the school band, and at the same time to provide a wealth of material of the highest musical value."

This description will give some idea of the scope of the series.

Numbers 2, (Bach Suite); 3, (Grieg Suite), and 9, (Schubert Suite) are the only issues which I have before me at this time. There are twelve suites in all, (the other nine are: Schumann, Classic Dances, Weber, Händel, Mendelssohn, Beethoven, Haydn, Mozart and Tchaikowsky Suites), and after having examined the three which are before me I shall not rest content until I have seen the other nine.

There is a strong temptation to rhapsodize over these numbers, but I feel that if I say that they

measure up to the standard of excellence that was the outstanding feature of the Master Series for Young Orchestras I have said enough.

The selection, editing, arranging and physical make-up is perfect. There may be several of the individual numbers of some of the suites which, to my mind, are too delicate in character to find in the band a proper vehicle of expression, but they are few in number, and, it may be that my notion of their unsuitability for band may have been fostered by the style of playing exhibited by most of the bands which I have had the (mis?) fortune to hear.

Nothing that I have so far encountered for the use of school bands can begin to measure up to the numbers in these suites. Pure, simple, straightforward tunes; easy to play, yet possessing all the true, musical qualities and cultural elements which are to be expected in works by such masters as are represented here.—OTTO MERZ

*Pochon Album for School Orchestra*, by Alfred Pochon. Carl Fischer, Inc.

This album contains twenty-five numbers of a very high degree of excellence arranged in a manner to provide material of especial value for use by an elementary school orchestra of average ability.

There is nothing trivial, cheap or banal about any of these numbers. They are music of a high type, much superior to that usually offered in "Easy Albums" and "Beginner's Folios," and the fact that among the names represented by the composition are: Beethoven, Bach, Haydn, Händel, Brahms, Schubert, Mendelssohn, Corelli and Gluck will be sufficient evidence of the extraordinary quality of the material used.

The arrangements are well done. There is good contrast and perfect balance throughout, and the general purpose and scope of the book are decidedly more artistic than is usual in books intended for orchestras of such limited technical capabilities as will be sufficient to properly interpret these numbers.

None of the parts are in any way difficult; the clarinet and trumpet (or cornet) parts are all in B flat; there are parts for the different saxophones; four distinct violin parts, all in the first position, and the piano part is not so difficult but that any school can readily find a pupil with ability enough to play it readily.

In addition to the four first position violin parts there is an "Advanced Violin" part, which makes use of the third position and will prove to be "just the thing" to keep the more advanced players (a few of which are always to be found in a young orchestra) from losing interest because the "music is too easy."

This is in every way a good collection of compositions which will not only furnish recreation and pleasure for the young musicians, as well as provide dignified, serious and beautiful material for public performance; but will also prove a valuable aid to the acquisition of orchestral routine and the development of style, expression and musicianship.

OTTO MERZ

*Rhythmic Ensemble Band-Books—The Folk Tune Book*, Angela Diller and Kate Stearns Page. G. Schirmer, Inc.

This is an altogether useful and delightful collection, the second of the series. The first, "The Schubert Book," has been reviewed in a former number of the Journal.



# McDonough - Chevé Method of Sight Singing

by ANNE McDONOUGH

FOR HIGH AND NORMAL SCHOOLS, UNIVERSITIES,  
GLEE CLUBS

Graded Supplementary Reading Material At Each Lesson

IT IS ALL BETWEEN THE COVERS OF THIS BOOK \$1.50 POSTPAID.

ANNE McDONOUGH MUSIC CO., 2107 Walnut Street, Philadelphia, Pa.

## THEY know what they want

... orchestra and band music which brings them gratifying results quickly, without sacrificing thoroughness. More than 15,000 schools are now using the Ascher Publications and many have been for years.

Discover how you too can use this orchestra and band material to advantage, by sending for the complete catalog and sample parts. Your name and address on a post card will bring them to you free.

Write today!

**EMIL ASCHER, Inc.**

Music Publishers Since 1879  
315 Fourth Ave., New York

## THE CLARK-BREWER TEACHERS AGENCY

Music Department  
C. E. LUTTON, Director

Lyon & Healy Building  
Chicago

is in touch with the better positions.

Send for our Special Music  
Personnel Blank

## THE CLARK-BREWER TEACHERS AGENCY

Music Department  
Lyon & Healy Bldg. Chicago



TOP

PAT. MAY 19, 1925  
OTHER PAT. PENDING

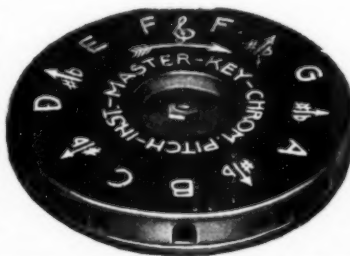
## THE MASTER KEY CHROMATIC PITCH INSTRUMENT

The Only Real Scientific Instrument for Educators, Teachers of School Music, Scholars and Musicians to Obtain the Standard Pitch of a musical note.

Write in for Particulars

Price \$1.00

Manufactured by  
**Wm. Kratt Co.**



BOTTOM

PAT. MAY 19, 1925  
OTHER PAT. PENDING

VIEW

26 Redmond St., New Brunswick, N. J.  
Distributors, LINDNER PITCH PIPE CO. 17 Spruce Street, New York City

Mention the JOURNAL when you write our Advertisers

This set includes a piano score, a conductor's score, a song book, and part books for triangle, drum, tambourine, and cymbals.

Whichever method one uses, it is charming material. If the listening method is used, the children making their own scores, the songs are attractive to use while the scores will be helpful to the teacher in stimulating right responses. If, on the other hand, one uses the score and conductor with older children who have already experienced the other method, these scores are most carefully and musically made, so that the instruments may bring out the form, phrasing, modulation, nuance, etc., of the music.

Like the beginner's piano book, "Off We Go," previously reviewed, similarity of phrase, repetition and sequence are indicated by placement on the page facilitating early visualisation of form.

SUSAN T. CANFIELD

### *Tunes for Two*, by Dorothy Gaynor Blake.

The Willis Music Co.

The author, believing in duet playing as an essential and stimulating part of the beginner's experience, developing rhythmic precision, has written "Eight Piano Duets." She has not, in this instance, written for Pupil and Teacher, but by limiting the scope of both primo and secondo to five finger position she has written for Pupil and Pupil of equal achievement. The duets are for the "near beginner."

The scores are accompanied by charts above the tunes "correlating the notes with the piano keys and showing the exact finger position for each piece." There are also separate treble and bass clef charts to stand behind the keyboard. To the reviewer the difference in eye line between the music on the music stand and the upright charts back of the keyboard appears to lessen the value of the charts for immediate transference, altho' used for reference in the absence of the teacher they may prove valuable.

The first four of the duets are particularly nice in harmonization and atmosphere.

SUSAN T. CANFIELD

### *A Study of Mozart's Last Three Symphonies*,

by A. E. F. Dickinson. Oxford University Press, American Branch, New York.

One of two recent additions to "The Musical Pilgrim," this booklet is a distinct contribution to the series.

It opens with a justification of analysis as an aid to imaginative listening, a justification which will gladden a teacher's heart while it answers many queries of the young student or amateur who dislikes to "dissect" beauty. The author is convinced that "most people permanently miss the finer and more imaginative aspects of art unless they are pointed out." A concise comparison of the three symphonies and a discussion of the principles of analysis preface a loving as well as detailed study of each symphony.

A delight to the amateur listener is the attention given to orchestral coloring, suggestions for recognition of timbre and hints to help in distinguishing instruments within their own groups.

Mr. Dickinson writes with a lure. What student can resist the impulse to compare Mozart's handling of the opening theme of the Jupiter Finale with that of Ferrabosco, of Bach and of Brahms.

SUSAN T. CANFIELD

### *Bach's Brandenburg Concertos*, by J. A.

Fuller-Maitland. Oxford University Press, American Branch, New York.

The second of the late additions to "The Musical Pilgrim," this little book is packed with information concerning these six famous concertos and their adaptations.

Obsolete instruments are explained, bits of history and anecdotes are recalled while the conductor and performer are reminded of traditional readings.

The booklet closes with some comparisons of the concerto form as used by Bach with the classical sonata of which it was an important forerunner while the romantic quality of the slow movements is most sympathetically suggested.

It is a delight to be guided through a hearing of these concertos by so thorough a student of Bach.

SUSAN T. CANFIELD

### *Rhythm Lessons*, by William Currier Atkin-

son. Emil Ascher, Inc.

This little booklet is filled with a great number of facts about music, knowledge of which, on the part of the student, is quite often taken for granted by the teacher.

I have found, in my experience, quite a number of what would otherwise be fairly good performers who were woefully lacking a proper understanding of the rudimentary essentials treated of in this booklet, and I quite agree with Mr. Atkinson when he remarks in his preface: "Although this book was designed for beginners in music, the author feels sure that there are those, who have played for several years, but who are still encountering much trouble with that all important phase of music which we call rhythm."

As mentioned above, I have encountered this situation innumerable times in my work with young orchestras and bands, and have often been compelled to use valuable time that could have been employed to good advantage for the benefit of the whole ensemble, in teaching individual members the things which are explained in this book.

Mr. Atkinson begins at the very beginning, with the relative values of the different species of notes; explains "measures," "bars," "time signatures" and "tempo markings" and finishes with diagrams and explanations of the gestures used by a conductor when beating the various kinds of "time."

Every member of an orchestra or band, and, in fact, every performer, whether instrumental or vocal, must be thoroughly familiar with the material contained in this book. If this knowledge is lacking, proper rendition of a composition, especially in ensemble, will be troublesome, to say the least.

This is a good book for the student to study, and I think it will do no harm to the teacher. It will remind him, (the teacher) of a lot of little points about rhythm that he often does not explain thoroughly because he presumes that every player in the orchestra or band has learned them when learning to play his instrument.—OTTO MERZ

### *Melodic Foundation Studies for Violin*, by

Russell Webber. Clayton F. Summy Co.

A good book for young beginners on the violin. The exercises are in melodic form, and quite a few have an accompanying part for second violin, or piano. One could wish for more of these accompany-

## MUSIC FOR RENT

Established in 1900

Standard Non-Royalty Operas  
with  
Stage Directors Guides & Orchestrations



We specialize in Gilbert & Sullivan works  
Trial by Jury, Pianoforte, Mikado, etc.

also

Orations, Cantatas & Choruses with  
orchestral accompaniment.

**TRACY MUSIC LIBRARY INC.**

Beacon St.,

Send for list

Boston

### The Inductive System of Violin Study

Vols. I, II, and III

By ALBERT H. McCONNELL

These are the books that have changed violin study from drudgery to pleasure. They hold the pupils interest as no other method has ever done. Equally effective in private or class teaching. Price 75c per volume. To teachers 50c.

**The Conservatory Publishing House**

735-741 Englewood Avenue

Chicago, Ill.

## Agents Wanted

One of the largest Band Instrument Companies in the world has a very attractive proposition to offer to School Music Supervisors, who are interested in introducing to their students and pupils, the most up-to-date and complete line of factory guaranteed band and orchestra instruments it is possible to buy at a medium price. Complete satisfaction guaranteed.



Write today for our agency proposition.

**Elkhart Band Instrument Company**

Division of the Buescher Band Instrument Company  
Dept. A Elkhart, Indiana

### Accept no substitute for the IMPROVED CONGDON PITCH PIPE

The hand of a genius has embodied in it the essentials and refinements of the ideal pitch instrument for schoolroom use.

PRICE \$1.00

**C. H. CONGDON**

518 WEST 26

NEW YORK

"Long identified with the forward-minded in education."



Many used  
bargains too.

### Band and Orchestra Catalog! Sent FREE!

Complete listing of all brass, wood-wind and string instruments; 138 pages of musical merchandise. Wholesale discounts to authorized music supervisors and schools. Free accessories with orders for complete sets. Write us your needs.

The DAVITT & HANSER Wholesale Music House, 314 Main Street, CINCINNATI, OHIO



**RAYNER DALHEIM & CO.**  
**MUSIC ENGRAVERS & PRINTERS**  
Estimates Gladly Furnished  
Any Publisher Our Reference - 2054-2060 W. Lake St. - CHICAGO, ILL.  
Work Done By All Processes

ing parts, as they not only create interest in the work, but also serve to awaken the pupils' consciousness of the harmonic background upon which the melodies are founded.

The material is graded evenly and progressively, so that the student is always well prepared for each new problem as it is presented.

In the beginning Mr. Webber divides the work of the two hands, giving the right and left separate preparatory training, thus permitting the student to focus his mind on one hand at a time, until the two can be combined without stiffness.

The system of placing the fingers uniformly on all strings has been adopted. This lightens the burden for the left hand, as the student needs to learn to place the fingers in one position on each of the four strings, but this will of course necessitate the introduction of chromatic signs quite early in the book; e sharp and f sharp therefore are encountered some considerable time before e and f natural appear. Whether this, or is not desirable will depend upon whether the teacher is, or is not familiar with that method of teaching the violin. Some teachers prefer to reach all natural notes first, relying on the pupil's ear for correct finger placement. Both methods are being employed, and it is largely a matter of personal preference which plan is adopted.

A teacher who is conversant with the uniform placement method, will find this an admirable book to use with young students either individually or in classes.—OTTO MERZ

*An Illustrated Dictionary of Modern Musical Instruments*, by Welford D. Clark. Hall & McCreary Company.

This book, though small, is packed full of just the information that should be in the hands of every member of a band or orchestra.

As may be inferred from its title, it treats of the instruments in use in bands and orchestras, giving a clear, concise description of each instrument together with an illustration of the same, showing in detail the characteristic features of practically every type of modern instrument.

It is a small-sized book, which can be readily slipped into any pocket, or in an instrument case, and thus be available for instant reference as the need may arise.

It is intended primarily for members of instrumental groups, who should be able to identify all the common musical instruments and know something of their uses, qualities and possibilities, and it serves this purpose most acceptably.

It covers all of the instruments in common use; illustrates most of them; tells how they produce musical tones; gives their ranges, their uses in an orchestra and how many of each type are used.

It includes diagrams showing suggested seating plans for orchestras and bands, and charts indicating effective combinations of instruments according to the number of players available, and is, in every respect decidedly comprehensive, interesting and instructive.—OTTO MERZ

*Folios and Collections for Orchestra and Band*, issued by various publishers.

I have received quite a lot of these albums, folios, collections and books of various types; but, in the case of books for orchestra I have only the first violin part, while books for bands are represented by the Solo cornet part only.

This means that I have only a table of contents of each book. It will be impossible to really review them, as the vital element of an orchestra or band composition, namely the "arrangement," can not be judged by examining merely the part for one instrument.

However, as the books are here, I will mention them, giving of each the impression conveyed by the part sent for review.

If the respective publishers should be disappointed because of the brevity of these notices, it is to be hoped that they will profit by experience, and in the future send complete sets of parts for review!

*Epperson's Beginners Combination Band and Orchestra Folio*. (H. T. Fitz Simons.) The very name of this folio tends to create an unfavorable predisposition to its contents. I have never met with a collection of music that was equally effective for either band or orchestra separately, and would also prove acceptable for both groups in combination, and it is with secret misgivings that I turn the title page to examine what is within.

The first two pages consist of preparatory exercises such as are found in most beginner's books. As I have only the solo cornet book I have no means of knowing whether these exercises are in unison, or whether the other instruments have harmonic accompanying parts. After these exercises "Yankee Doodle" makes its appearance. Then follow, in order: "Our Pride March," "Daisy Waltz," "Forward March" and so on throughout the book.

If this is the type of music the leader of the band is looking for, he will find it here in good measure.

*Brockton Band Book*. (Carl Fischer, Inc.)—This contains sixteen compositions for school bands, consisting of seven marches, a patrol, two fox-trots, two waltzes, a serenade, and an ante religioso and two overtures.

Judging by the Solo Cornet part, I would say that the best and most useful numbers in this book are the marches. The overtures are negligible, the waltzes rather commonplace and banal, while the serenade and the andante religioso may be quite worth while, depending on the manner in which they are harmonized and arranged.

The marches, however, look decidedly promising for a young band. The melodies are of a fairly good type, not startlingly original, but wholesome and clean cut. The solo cornet part is easy to play, and, if the arrangements measure up to the melodies, the marches in this book will be very good material for a young, inexperienced band to use for football games, parades or similar occasions.

*Ascher's Advanced Band Books, No. 1 and No. 2*. (Emil Ascher, Inc.)—There is a marked improvement in the quality of the material used in these books over that which went into the Beginner's Band Book reviewed above. There are a few mediocre numbers included, (which is perhaps unavoidable and to a certain extent excusable in a "collection"), but on the whole there is quite a good proportion of worth while material to be found in these books.

If the arrangements are sensible and musically, both these books will provide instruction and entertainment for the school band, especially in the earlier stages of its development.





*Ascher's Concert Folio for Orchestra; Ascher's Assembly Orchestra Book, No. 1; Ascher's Program Series for Junior Orchestras, Vol. 1; Ascher's Advanced Orchestra Books, Nos. 4 and 5; Ascher's Folios of Concert Favorites, Nos. 1 and 2; Ascher's Overture Book, No. 1.* (All published by Emil Ascher, Inc.)—In these books there is evidence that Emil Ascher, Inc. has "seen the light." There is a great improvement, one might say a revolution in the choice of material which has been used in the compilation of these books as compared with the contents of the earlier Ascher Orchestra Books, and if the style of the arrangements parallels the quality of the compositions used, these books will prove welcome additions to the school orchestra's library.

The *Concert Folio* is the least desirable member of this group of books. There are still vestiges of the old style orchestra music to be discerned among its contents, but there is one redeeming feature about it, namely: it does not contain an "Overture." These overtures, with their trivial melodies and cheap harmonies, were always to be found on the last pages of the folios of by-gone days. If the author was ambitious, he had two overtures at the end of the book, with a medley of either "Southern Songs," "Patriotic Melodies" or "Operatic Tunes" in the middle of the book, sandwiched between a "Henrietta Waltz" and an "Elsie Schottische" or some other equally absurd combination.

These features are almost entirely lacking in this "Concert Folio," and their absence is indicative of the improvement of this book over the earlier publications of the Ascher Company.

The *Assembly Orchestra Book, No. 1*, consists entirely of material that is of good quality, and has the proper educational motivation desirable in music for young orchestras. A good book for a Junior High School Orchestra.

*Program Series for Junior Orchestras, Vol. 1*, consists of lighter compositions suitable for a fairly good elementary school orchestra. Will furnish good practice material and recreational numbers for the young musicians.

*Advanced Orchestra Books, Nos. 4 and 5* are well adapted to follow the book mentioned above. There are quite a few standard compositions in their tables of contents, and the original compositions are of the same degree of merit as are the numbers of the better known composers.

The contents of *Folios of Concert Favorites, Nos. 1 and 2*, are made up entirely of numbers by the masters and other recognized composers of the best type of music. The names of Dvorak, Saint-Saens, Brahms and Wagner among many others of equal rank will serve as a guarantee of the sterling qualities of the compositions which go to make up these folios.

*Overture Book, No. 1*, contains ten of the lighter, well known standard overtures, all of them by composers who rank high among musicians; and none of them have been used extensively in other collections. They will provide new material which will be of great benefit to the technique as well as the musical perception of the members of the orchestra, and can be profitably introduced as soon as they can take care of the technical difficulties involved in playing them.

I wish I had the full orchestration of these newer Ascher Albums, as it would be interesting to ascertain whether the arrangement is equal in merit to the selection of material included in compiling the books.—OTTO MERZ

## TESTS BIBLIOGRAPHY

(Continued from page 81)

10. Schoen, Max—"Tests of Musical Feeling and Musical Understanding." *Journal of Comparative Psychology*, Vol. V, pp. 31-52, February, 1925.
11. Schoen, Max—"Validity of Tests of Musical Talent." *Journal of Comparative Psychology*, Vol. III, pp. 101-121, April, 1923.
12. Sandiford, Peter—"Educational Psychology." Longman, Green & Co., New York, 1928. 406 pp.
13. Seashore, Carl E.—"Manual of Instructions and Interpretations for the Measures of Musical Talent." Columbia Phonograph Co., New York.
14. Seashore, Carl E.—"Measures of Musical Talent." Six Records, Columbia Phonograph Co., New York.
15. Seashore, Carl E.—"Psychology of Musical Talent." Silver-Burdett & Co., New York, 1919. 288 pp.
16. Seashore, Carl E.—"Survey of Musical Talent in the Public Schools." *Univ. of Iowa Studies in Child Welfare*, Vol. I, No. 2, 1919.
17. Stanton, Hazel M.—"Inheritance of Specific Musical Capacities." *Psychological Monographs*, Vol. XXXI, pp. 157-204, April, 1922.
18. Stanton, Hazel M.—"Psychological Tests of Musical Talent." University of Rochester, N. Y., 1925.

## Bibliography of Achievement Tests

19. Beach, Frank A.—"Beach Standardized Music Tests." Bureau of Educational Measurements and Standards, State Normal School, Emporia, Kan. 1920.
20. Courtis, S. A.—"Recognition of Characteristic Rhythms, and Recognition of Mood from Melody." *Courtis Standard Tests*, 1807 East Grand Boulevard, Detroit.
21. Gildersleeve, Glenn—"Music Achievement Tests." Teachers College, Columbia Univ., N. Y. 1921.
22. Hilbrand, E. K.—"Hilbrand Sight-Singing Test." World Book Co., Yonkers, N. Y.
23. Kwalwasser, Jacob—"Tests and Measurements in Music." C. C. Birchard, New York. 1927. 137 pp.
24. Kwalwasser, Jacob—"Kwalwasser Tests of Music Appreciation." Published by Extensions Division, State University of Iowa, Iowa City, Iowa.
25. Kwalwasser, Jacob and Ruch, G. M.—"Kwalwasser-Ruch Tests of Musical Accomplishment, Extension Division of State University of Iowa, Iowa City, Iowa.
26. Hutchinson, Herbert E.—"Hutchinson Music Tests." Public School Publishing Co., Bloomington, Ill.
27. "Torgeson-Fahnestock Music Tests," Public School Publishing Co., Bloomington, Ill.
28. Traube, M. R.—"Scales for Measuring Judgment of Orchestral Music." *Educational Psychology*, December, 1923.

## ADVERTISERS INDEX

American Book Co.....	10	Wm. Kratt Co.....	90
Ampico Corporation.....	52	Larkin Music House.....	80
Arfredgar Press.....	86	Wm. R. Lewis & Son.....	88
Emil Ascher, Inc.....	90	Lorenz Publishing Co.....	76
C. L. Barnhouse.....	64	Ludwig & Ludwig.....	96
C. C. Birchard & Co.....	Back Cover	Ludwig Music Publ. Co.....	72
Cable Piano Co.....	62	Lyon & Healy.....	86
John Church Co.....	18	Anne McDonough Music Co.....	90
Clark-Brewer Teachers Agency.....	90	Martin Band Instrument Co.....	76
C. H. Congdon.....	92, 94, 96	Daniel Mayer.....	46
C. G. Conn, Ltd.....	4	Miessner Institute of Music.....	16
Conservatory Publishing House.....	92	M. P. Möller.....	94
Crawford Music Corp.....	38	Myers & Carrington.....	74
Cundy-Bettoney Co.....	32	National Music League.....	54
Helen Curtis (Roosa Co.).....	6	Joan O'Vark.....	86
Bess Daniels.....	94	Oxford University Press.....	40, 74
Davitt & Hanser Music House.....	92	Pan-American Band Instrument & Case Co.....	72
John W. Dawson.....	86	Harry Pedler & Co., Inc.....	84
Oliver Ditson Co.....	48, 49	Wm. A. Pond & Co.....	96
Educational Music Bureau.....	88, 94	Theodore Presser Co.....	22
Elkhart Band Instrument Co.....	92	Rayner-Dalheim & Co.....	92
J. S. Fearis & Bro.....	78	E. T. Root & Sons.....	88
Fillmore Music House.....	88	G. Schirmer, Inc.....	20
Carl Fischer, Inc.....	60	H. & A. Selmer, Inc.....	96
J. Fischer & Bro.....	12	Silver Burdett & Co.....	Inside Front Cover
H. T. FitzSimons.....	42	Sims Song Slide Corp.....	50
Sam Fox Co.....	36	Sims Visual Music Co.....	24
Gamble Hinged Music Co.....	58	Clayton F. Summy Co.....	78
Ginn & Co.....	2	The Sonophone Co.....	94
Hall & McCreary Co.....	8	Tams-Witmark Music Library, Inc.....	66
Van B. Hayden.....	94	Tracy Music Library.....	92
Hinda, Hayden & Eldredge.....	Inside Back Cover	University Extension Conservatory.....	70
Frank Holton & Co.....	30	Victor Talking Machine Co.....	34
Raymond A. Hoffman Co.....	68	H. S. Wilder.....	82
R. L. Huntzinger, Inc.....	82	Willis Music Co.....	44
Indians Band Instrument Co.....	80	M. Witmark & Sons.....	26, 56, 57
International Musical Corp.....	94	Womans Press.....	82
Walter Jacobs, Inc.....	70	York Band Instrument Co.....	80
J. W. Jenkins Sons' Music Co.....	14, 84	Otto Zimmerman & Son Co.....	84
Kay & Kay Music Publ. Corp.....	28		

**WM. A. POND & CO.**  
MUSIC PUBLISHERS  
18 WEST 37TH STREET  
New York City      New York

**An Illustrrious Example-  
Illuminating to Follow  
GRADE SCHOOL MUSIC TEACHING**  
by T. P. GIDDINGS, Minneapolis, Minnesota  
*For Superintendents,  
Music Supervisors and Grade Teachers*

**C. H. CONGDON**  
518 WEST 26      NEW YORK  
"Long identified with the forward-  
minded in education."



### Organize a Rhythm Band!

Parents and children praise the teacher who organizes a Rhythm Band Group. It's easy and inexpensive, too—no special training needed. Send for free booklet, *How to Organize Rhythm Bands*.  
Ludwig & Ludwig, Dept. S. B., 1611 N. Lincoln St., Chicago, Ill.

### Get This FREE Book!

**By the World's Greatest  
Clarinet Authority  
ALEXANDRE SELMER**

In this wonderful book, "Advice to Clarinet Players," Alexandre Selmer, a knowledgeable world's greatest Clarinetist, and artistic sponsor of Selmer Clarinets and Saxophones, gives **more valuable information** than 30 private lessons. Book is free to all reed players. Send for your copy. No obligation.

If you will mention the instrument you play, we will send also. **FREE** samples of our Alexandre Reeds. **They Play!**

Selmer

177 SELMER BUILDING, ELKHART, INDIANA  
(In Canada: 516 Yonge St., Toronto.)